

BBC

STEVEN MOFFAT on writing his last-ever *Doctor Who* episode, and saying goodbye to his favourite TV show...

DOCTOR WHO

The OFFICIAL MAGAZINE
of the BBC television series

MAGAZINE™

END OF AN ERA

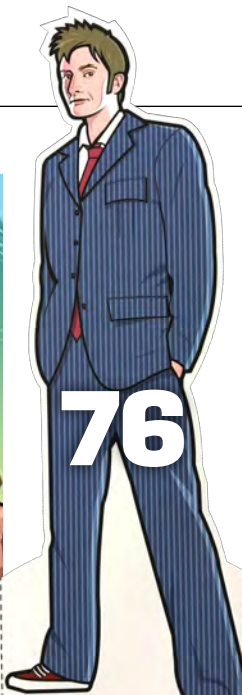
We pay tribute to Steven's time as showrunner, with contributions from **Russell T Davies**, **Chris Chibnall**, **Mark Gatiss** and many more...

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Win!

DOCTOR WHO
MAGAZINE

EDITORS TOM SPILSBURY, PETER WARE, RICHARD ATKINSON
EDITORIAL ASSISTANT EMILY COOK

PANINI UK LTD Managing Director MIKE RIDDELL, Managing Editor ALAN O'KEEFE, Head of Production MARK IRVINE, Production Assistant JEZ METEYARD, Circulation & Trade Marketing Controller REBECCA SMITH, Head of Marketing JESS TADMOR, Marketing Executives JESS BELL, BECCI ANDREWS

BBC WORLDWIDE, UK PUBLISHING Director of Editorial Governance NICHOLAS BRETT, Director of Consumer Products and Publishing ANDREW MOULTRIE, Head of UK Publishing CHRIS KERWIN, Publisher MANDY THWAITES, Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

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LETTER FROM
The Editor

This editorial is being written very last minute – but then again, what else is new? I've had ten years of last-minute frantic scribbles, so it's far too late for me to try to break the habit now. At least this time I have an excuse, because – as I type these words – although the cover and most of the pages for this issue have already been printed, we've been able to hold off on this page and on *Gallifrey Guardian*, in order to make sure we include the news of Jodie Whittaker's casting as the Thirteenth Doctor! By the time you actually read this, the dust will have settled – just a little. Well, here we go again! Welcome aboard, Jodie!

But for now, with this issue having been more-or-less finished before this announcement was made, I want to take a look back over the era that's drawing to a close. The Steven Moffat years have been, I think, absolutely extraordinary. Some of the boldest and most inventive *Doctor Who* we've ever seen. I know that as fans we all have different tastes – that's fair enough – but you can never criticise the Moffat era for being unambitious. Episodes like *The Eleventh Hour*, *Vincent and the Doctor*, *The Pandorica Opens/The Big Bang*, *A Good Man Goes to War*, *Let's Kill Hitler*, *The Time of the Doctor*, *Hell Bent*, *The Return of Doctor Mysterio*, *Extremis* and *World Enough and Time/The Doctor Falls* (to name but a few!), have completely redefined what *Doctor Who* can do. These episodes, and many more, have genuinely broken new ground. It's sometimes difficult to spot a golden age when you're living through it, but I really think that we'll look back in years to come and realise how influential and daring these past eight years were. And *Doctor Who* must *always* keep taking risks.

So, onwards to the future! The new team is starting to settle in, and the old guard – including me – are clearing their desks. Yes, this is my last issue as **DWM** editor. These aren't *quite* my last words, as I've taken page 82 hostage to say some thank-yous, as well as wibbling on about ratings on page 11 (well, it's a hobby), and speaking to Steven on pages 12-17.

So, thank you, Steven, Brian, Peter, Pearl, Matt... and everyone else for whom it's the end of an era. Good luck to Chris, Matt, Jodie and the brilliant new team for 2018. And please, everyone, welcome the wonderful Marcus Hearn, who takes over **DWM** itself from next issue. Look after the place for me, won't you, matey? And don't forget to feed Neska...

Tom

"When I wrote *The Empty Child* I wondered if I'd ever write another *Doctor Who* story."

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STEVEN MOFFAT has packed his goodies and he's going home. But there's one more stop to make...

The Time of Our Lives

You know something I don't know. You know who the new Doctor is. At least, I *think* that will be out by the time you read this. Old Chibs (as he must always now be known) is playing his cards close to his chest, and won't tell me a thing. I attempted to give him some sage advice on the subject of secrecy, but he gave me a look, as if to say, "Seriously, have you checked your own record on this??" and had me removed by security. Again. But it's comfy here, in my skip in the Roath Lock car park, and Russell is good company. When we're both not crying, that is.

Actually, I'm not comfy at all. I've got everything crossed. Can Old Chibs pull it off? Can we actually have a new Doctor that's a proper surprise, the way it's supposed to be? I do hope so! But you know all that by now, out there, in the glorious new dawn.

And the fact is, I have no more news for you. Barely any secrets to keep. One more Special on Christmas Day, and I'll be gone before the end credits. A brand-new team will go blazing into action, and in the far future, vast new Andrew Pixley *Archives* will form in the void.

But frankly, even I don't care about me – this is all about Peter Capaldi. I saw him at the end, you know. The very last shot you see of him as the Doctor is in fact (brilliant scheduling by amazing producer, Pete Bennett) the very last thing Peter did on the show. Just as popping out the TARDIS and confusing Strax was the very first thing he did in *Deep Breath*, all those centuries ago. Since then he's faced down a Mummy on the Orient Express, talked down a Zygon war using a couple of empty boxes, punched a wall for four and half billion years, misunderstood the romantic intent of a puddle, decked a racist, insulted Santa, had a 24-year date in a restaurant, and played gooseberry when Missy met herself. He's been gentle and fierce and rude and kind, and now with a wave of his hand and a flap of his cuff, he's striding into the sunset to give it a piece of his mind. Be there for him on Christmas Day – Scotland's finest in his final hour. He'll break your heart and save your galaxy, all over again.

It was funny, that last day. I was in the studio for most of it, which is the first time I've ever managed that on *Doctor Who*. Normally, there's so much else to do – new season to plan, new scripts to write, new stars to find. But now, with my time on the show winding down, with desks falling empty, and computers falling silent, and endless rounds of goodbye drinks, there's nowhere else for me to be.

Brian Minchin is here today. And we sit and laugh and chat, and marvel at Peter's extraordinary final performance. Every take is different and beautiful in a new way, and how the hell are we supposed to choose just one? It's not goodbye to Brian, I'm delighted to say – he's joining me and



Sue at Hartswood Films, and we have dark and mighty plans.

Rachel Talalay, our finale specialist, is directing. She's come back to see number 12 off into the shades but I very much hope she'll be directing more *Doctor Whos* in the future. She keeps hinting that she won't, though.

"You're already directing the new one – you're doing the regeneration!"

"Yes, but apart from that."

"You probably know who the new Doctor is, and everything!"

"No, I don't!"

"You had a secret dinner with Matt Strevens and Old Chibs!"

"It wasn't secret!"

"Well, I didn't know about it."

"No-one thought to tell you, it was just for people who are... you know..."

"What?"

"Involved."

I was all right after a bit, and the nurse with the oxygen was very nice.

"Who's the new Doctor?" I demanded to know from my stretcher, mostly in hand signals.

"I don't know," lied Rachel, probably.

"Just the initials."

"I don't know."

"Will you tell me if I cry?"

"You're already crying."

"... Would you like ten pounds?"

There's another goodbye coming up – and frankly it's right here. My old friend, the wise and kind King of Numbers himself, Tom Spilsbury,

is leaving this magazine. It's funny, we've done almost everything in parallel in *Doctor Who*. He was assistant editor on the mag, while I was an occasional writer for Russell's era. He became editor only shortly before I became showrunner. And now, at the end, we're tumbling out the door together. We've tumbled out of quite a few doors together, but I'm damned if I'm telling you which pubs. Once a month, for so many years, Tom would remind me that this column was due. No, that's a lie. He'd remind me several times a month. Towards the end, in a very high voice, with crying. Well, no more! These days are over. Tom's entirely brilliant era of **DWM** is drawing to a close with every word you read, my time on *Doctor Who* is vanishing like breath on a mirror, and this column too is about to pop out of existence.

It's funny how things you take for granted just disappear, isn't it? That school you went to every day and then never go back to, that friend you part from laughing and never see again, all those doors that click behind you without you knowing they're closing forever. I first wrote *Doctor Who* in early 2004, and I very much hoped I'd get to write it again. Then I wrote more, and then so much more, until I thought it might go on forever. I remember at some awards dinner, telling Brian I loved my job so much I couldn't imagine ever stopping. In other more melancholy moments I knew that everything ends and wondered what the very last words I'd ever write about *Doctor Who* would be. Well, the time has come, and here they are.

All my love, good luck and goodbye. **DWM**

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

The new Doctor is Jodie Whittaker!



Introducing the face of the Thirteenth Doctor: Jodie Whittaker.

Casting for the Thirteenth Doctor has been confirmed: Jodie Whittaker will step into Peter Capaldi's shoes – quite literally! – at the end of the Christmas Special [see below], and for the next series of *Doctor Who*.

35-year-old Jodie Whittaker has become well known for her roles in ITV drama *Broadchurch* (for which she was nominated for Best Actress at the RTS Television Awards), as well as Channel 4's *Black Mirror* and Sky 1's *The Smoke*; while for the BBC she has appeared in *Cranford*, *The Night Watch*, *Accused* and *Tess of the D'Urbervilles*.

Jodie Whittaker herself commented: "I'm beyond excited to begin this epic journey – with Chris and with every Whovian on this planet. It's more than an honour to play the Doctor. It means remembering everyone I used to be, while stepping forward to embrace everything the Doctor stands for: hope. I can't wait."

Chris Chibnall, *Doctor Who*'s new head writer and executive producer added: "After months of lists, conversations, auditions, recalls, and

a lot of secret-keeping, we're excited to welcome Jodie Whittaker as the Thirteenth Doctor. I always knew I wanted the Thirteenth Doctor to be a woman, and we're thrilled to have secured our number one choice. Her audition for the Doctor simply blew us all away. Jodie is an in-demand, funny, inspiring, super-smart force of nature and will bring loads of wit, strength and warmth to the role. The Thirteenth Doctor is on her way."

Peter Capaldi said: "Anyone who has seen Jodie Whittaker's work will know that she is a wonderful actress of great individuality and charm. She has above all the huge heart to play this most special part. She's going to be a fantastic Doctor."

Matt Strevens, the show's new executive producer said: "I'm so thrilled that Jodie Whittaker said yes to playing the Doctor. I've been a fan for years and always hoped to work with her. She is an actor of great emotional range and inhabits every role with complete passion and conviction. Just thinking about what she will bring to the Doctor makes me as excited as a kid at Christmas. It's going to be a lot of fun."

Multiple Doctors on Christmas Day!

Following the shock reveal at the end of the recent series finale *The Doctor Falls*, David Bradley will play the First Doctor alongside Peter Capaldi's Twelfth Doctor in the 2017 *Doctor Who* Christmas Special. The festive episode – which carries the title *Twice Upon a Time* – is Steven Moffat's last-ever *Doctor Who* script.

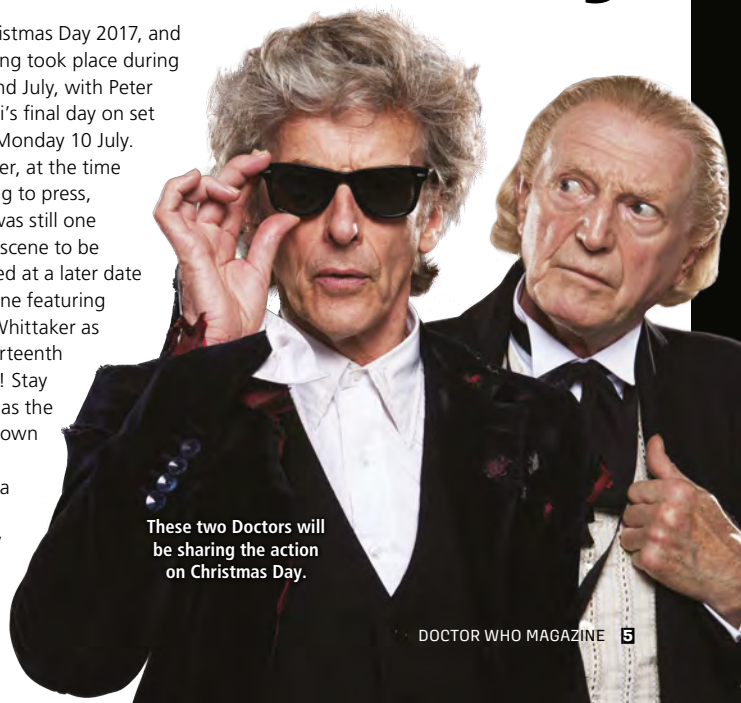
Previously, David Bradley played original First Doctor actor William Hartnell to great acclaim in *An Adventure in Space and Time*, the 2013 BBC Two drama about the early years of *Doctor Who*. He also appeared as the villainous Solomon in *Doctor Who* itself, in 2012's *Dinosaurs on a Spaceship*.

David Bradley is the third actor to have played the Doctor's original incarnation on TV; William Hartnell starred as the character from 1963-66, and returned for the 1972-73 story *The Three Doctors*. The part was also played memorably by Richard Hurndall in 1983's 20th Anniversary Special, *The Five Doctors*.

Also joining the cast for *Twice Upon a Time* are Pearl Mackie, Mark Gatiss as the Captain and Toby Whithouse as the German Soldier. Mark, of course, has both written and acted in the series many times, and was the writer of *An Adventure in Space and Time*. Toby has also written several *Doctor Who* episodes, including most recently *The Lie of the Land*.

The Christmas Special, directed by Rachel Talalay, will be broadcast

on Christmas Day 2017, and recording took place during June and July, with Peter Capaldi's final day on set being Monday 10 July. However, at the time of going to press, there was still one crucial scene to be recorded at a later date – the one featuring Jodie Whittaker as the Thirteenth Doctor! Stay tuned, as the countdown to the next era has already begun!



These two Doctors will be sharing the action on Christmas Day.

NEXT DWM SPECIAL

■ The next DWM Special Edition will be *Referencing the Doctor* and looks at *Doctor Who* non-fiction books spanning six decades. The mag, which features all-new features and exclusive interviews and images, will be available from 10 August, priced £5.99.

HAVOC FILES

■ The latest book available in the *Lethbridge-Stewart* series of novels, which stars the character made famous in *Doctor Who* by Nicholas Courtney, is *The Dreamer's Lament* by Benjamin Burford-Jones. Meanwhile, *The HAVOC Files 4* has also been published. This short story collection contains five brand-new stories as well as three short stories released earlier this year. For prices and details of how to order, visit www.candy-jar.co.uk

Who Books!

Various new *Doctor Who* titles are on their way later this year from BBC Books.

Tales of Terror is a spooky collection of 12 illustrated adventures each featuring a different incarnation of the Doctor. It's released 7 September, priced £12.99, and is written by Jacqueline Rayner, Mike Tucker, Paul Magrs, Richard Dungworth, Scott Handcock and Craig Donaghy, and illustrated by Rohan Daniel Eason.

For younger readers, *The Doctor Who Annual 2018* is released on 21 September, priced £7.99.

The Doctor Who Book of Whoniversal Records by Simon Guerrier is out on 28 September, RRP £16.99, and is described as 'a celebration of the greatest achievements from the brilliant, impossible world of *Doctor Who*'.

Dr Tenth makes a festive appearance in *Dr Tenth's Christmas Surprise*, released on 17 October priced £6.99. This book is in addition to the 12 titles (including *Dr Tenth*) which form the 'Doctor Who meets the World of Hargreaves' range of books, written and illustrated by Adam Hargreaves.

Dalek: The Astounding Untold History of the Enemies of the Universe is a large-format book which contains an illustrated history of the Doctor's most dangerous enemies. Written by Justin Richards, George Mann and Cavan Scott, and with a foreword by Steven Moffat. This prestige title is released 24 October, RRP £35.

100 Illustrated Adventures, released 2 November priced £20, profiles 100 stories from 1963 to the present day. This book is filled with original art from both fan artists and professional illustrators, as well

information on the stories covered.



New from BBC Audio

Two brand-new audio stories featuring the Twelfth Doctor will be available from BBC Audio later this year.

The first, released on 7 September priced £10.99, is *Death Among the Stars*, by Steve Lyons and read by Nicola Bryant. The story is set on one of Jupiter's moons, where the Doctor finds an alien base and a stranded abductee.

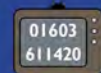
Rhythm of Destruction, by Darren Jones, will follow on 2 November priced £10.99, and sees the Doctor arrive at the biggest natural amphitheatre in the galaxy.

Also available from 5 October will be a CD box set entitled *Doctor Who: Classic TV Adventures Collection Two*, RRP £40. It contains six previously released narrated soundtracks of the TV serials *The Krotons* (1968-9), *The Ambassadors of Death* (1970), *The Mind of Evil* (1971), *Horror of Fang Rock* (1977), *City of Death* (1979) and *Warriors of the Deep* (1984).

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A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

MOFFAT COUNTDOWN

■ **Steven Moffat**, who chatted with Radio 2's Chris Evans on 29 June, has confirmed he and **Mark Gatiss** are developing a series based on Bram Stoker's *Dracula*. Not expected before 2019, it's likely to follow the model used by *Sherlock* of three 90-minute episodes per series.

HIGH FIVE FOR NARDOLE

■ **Matt Lucas** has reprised his George Dawes big baby character supporting charity #5for5, which promotes five crucial interventions for children up to age five (tinyurl.com/Matt5For5). A few hours ahead of her Cyber-conversion, **Pearl Mackie** was a Graham Norton Radio 2 show guest on 24 June (tinyurl.com/PearlNorton).



Matt Lucas as George Dawes.

VICTORIA SAXED UP!

■ The 1996 *Doctor Who* TV Movie's **Geoffrey Sax** and *Under the Lake* Before the Flood's **Daniel O'Hara** are directors working on ITV's imminent *Victoria* Series Two starring **Jenna Coleman** (trailer at tinyurl.com/JennaVic1stLook). **Maisie Williams** is Arya Stark in *Game of Thrones* Series Seven continuing until 27 August (HBO/Sky Atlantic). **Ingrid Oliver**'s début solo show *Speech!* plays the Edinburgh Festival Fringe Pleasance Courtyard from 2 to 27 August (www.pleasance.co.uk).

in the Life for WhatsOnStage (tinyurl.com/WeekArt) and was a Channel 4 *Sunday Brunch* guest on 25 June.

SHADOW PROCLAIMERS

■ **David Tennant** interviewed his favourite band for BBC Two Scotland's *The Proclaimers: This is the Story* on 21 June, and recorded *Tales of a Time Traveller* for the Houston Museum of Natural Science.

He attended the West End première of *The Ferryman* at the Gielgud Theatre on 29 June. His Scrooge McDuck for *Duck Tales* launches with a Disney XD one-hour special on 12 August ahead of the full series from 23 September. Series Two of CBeebies' *Old Jack's Boat: Rockpool Tales* featuring **Bernard Cribbins** commenced on 26 June and he contributed to Channel 5's *The Barbara Windsor Story* on 14 July.

SIR JOHN HURT AT THE BFI

■ The BFI held *Sir John Hurt: A Celebration* on 25 June and there will be a BFI Southbank season devoted to the much-missed actor throughout January 2018. **Christopher Eccleston**, who discussed his character Matt Jamison in *The Leftovers* and Maurice Scott in *The A Word* on *The One Show* on 10 July, will play Oswald in a BBC Two production of *King Lear* filming in October and November.

SENS8TIONAL!

■ Following Sense8's cancellation, a fan campaign has resulted in a Netflix two-hour overall finale next year with **Freema Agyeman** expected to reprise Amanita Caplan. Meanwhile, on *Breakfast* (11 July), Freema promoted her role as Claire in dark comedy *Apologia* at London's Trafalgar Studios from 29 July to 18 November.

CAPTAIN TROUBLE

■ **John Barrowman** has co-created the forthcoming Legendary comic book series *Cursed*, which mixes Scottish Celtic mythology, sci-fi and the supernatural. John is part of *Team Troublemakers* in ABC's *Battle of the Network Stars*, which commenced on 29 June and continues until 21 September. He and his sister Carole are running a Writing Retreat at the Palm Springs Monkey Tree Hotel from 18-20 August.

WHO IS MICKEY SMITH?

■ **Noel Clarke** is the subject of BBC One's *Who Do You Think You Are?* with his episode airing during the autumn. The horrendous Grenfell Tower fire of 14 June



Ingrid Oliver stars in *Speech!*.

was personal for Noel; he grew up in the area, his mother lives 50 yards away and the area has been a location for many of his films. Noel assisted with volunteer efforts, and also took part in the *Bridge over Troubled Water* charity single.

PERI BOLDLY GOES

■ **Nicola Bryant** plays Lana in the two-part *Star Trek Continues* finale *To Boldly Go*, due to launch at the Salt Lake City (September) and New York (October) Comic Cons. Nicola and **Colin Baker** unveiled a plaque to **Delia Derbyshire** in Coventry on 15 June, while the DVD cover of the final seventh series of *The Brothers* culminating with *The Christmas Party* features Colin and ex-wife **Liza Goddard** (check out Colin's *White Christmas* rendition at tinyurl.com/MerroneyXmas).

LOU'S MARPLE

■ **Louise Jameson** plays frustrated actors' agent Angela Winters in indie British comedy *Crossing Over*, which receives a 6 August charity première at Cineworld Canary Wharf (crossingoverfilm.com). She's currently on tour as Miss Marple in *A Murder Is Announced* (tinyurl.com/LeelaMurder).

Bonnie Langford has declared an interest in being a judge on ITV's returning ice-skating contest *Dancing on Ice*.

JAMIE TALK

■ **Tom MacRae**'s *Everybody's Talking About Jamie* musical (www.everybodystalkingaboutjamie.co.uk), featuring *The Sarah Jane Adventures* and *Smile* guest-star **Mina Anwar** as Leigh, transfers to London's Apollo Theatre from 6 November booking to 21 April 2018 (tinyurl.com/TrailJamie).

QUICKIES

■ **DWM** congratulates costume designer **Hayley Nebauer** and concept artist **Darren Fereday** on their engagement, and *The Tenth Planet*'s **Earl Cameron** on a landmark 100th birthday on 8 August. *Comic Relief* Doctor **Hugh Grant** will play Jeremy Thorpe in **Russell T Davies'** *A Very English Scandal*, while ABC has commissioned *Adult Behavior*, a US version of Davies' *Cucumber* and *Banana*.

OBITUARY

■ Much-loved children's TV presenter **Brian Cant** (*Play School*/*Play Away!*/*Trumpton*/*Camberwick Green*/*Chigley*), who played Kert Gantry in 1965's *The Daleks' Master Plan* and Tensa in 1968's *The Dominators*, died on 19 June aged 83. **Gordon**

Sterne, who played Professor Heldorf in 1970's *The Ambassadors of Death*, died in April aged 94. **DWU**



Brian Cant in *The Daleks' Master Plan*.



Graham Norton and Pearl Mackie.

KAREN EXUDES GLASS

■ **Karen Gillan** features as Ruby Roundhouse in *Jumanji: Welcome to the Jungle*'s international trailer (tinyurl.com/KarenJungle). Karen adorns one of the summer edition covers of fashion magazine *Glass* (Issue 30), which includes her very own fashion film (tinyurl.com/KarenGlass). After the Maui Film Festival on 24 June, Karen attended LA's *Spider-Man: Homecoming* première on 28 June and is expected for the 6 September Burbank International Film Festival opening world première of *The List*, in which she plays Lily. Promoting *Hir*, **Arthur Darvill** was the subject of *A Week*

Galaxy Forum

Your views
on everything
going on in the
hectic world of
Doctor Who...

Wow! What a finale! Have you had time to recover from all the shocks and surprises? Then let's see what **DWM** readers thought of *World Enough and Time* and *The Doctor Falls*...

AFTER THE FALL...

■ **DANIEL HUGHES** EMAIL

World Enough and Time/The Doctor Falls was an absolute gem of a finale. Mondasian Cybermen. Two versions of the Master. Beautiful departures for Bill and Nardole. The return of Heather. David Bradley's surprise cameo as the First Doctor. References to **DWM**'s *The World Shapers* and Big Finish's *Spare Parts*. Flashbacks to past companions. Lots of horror, humour and surprises in just 105 minutes. Steven Moffat's script for this two-parter was a love letter to all the things he loves about *Doctor Who*.

■ **JOEL WILEMAN** (18) EMAIL

How amazing was *World Enough and Time*?! Although John Simm's reveal had been announced previously, my inner child emerged as soon as I saw him and Missy together. The Cybermen were shot beautifully with the full costume reveal making me shiver! The combination of Simm and the terrifying Cybermen meant that the episode met the hype – and exceeded it.

■ **STEVE GIBBINS** EMAIL

"Do you still like disguises?" The character with the best lines all the

Star Letter



She finally said something nice! Missy decides to stand with the Doctor...

THE REDEMPTION OF MISSY

■ **JONATHAN MORAN** EMAIL

Having seen *The Doctor Falls*, the stand-out moment of the whole marvellous episode for me was the redemption of Missy. Her appearances throughout the season – and the Doctor's desperate hope that she had indeed changed her ways, while the viewer was left trying to decide if she was merely pretending – were wonderful. Then, seeing the Doctor's disappointment when she refused to stand with him, followed by the moment when Missy told the Master she was going to stand with the Doctor was fantastic! And, then the Master shot her in the back! He may have stopped her, but it didn't invalidate her redemption. Will the Doctor ever find out? It'd be a shame if his last memory of Missy was her turning her back on him.

Jonathan's letter wins him a copy of *Classic Doctors, New Monsters Volume Two*, four brand-new full-cast audio dramas from Big Finish. It's out now priced £23 on CD and £20 to download from www.bigfinish.com



way through? We should have guessed it would be the Master. Despite knowing in advance he was going to be in it, I still didn't realise until he said those words. Best. Reveal. Ever!

■ **RICHARD EVANS** EMAIL

I can't shake the sinking feeling that *World Enough and Time* is on course to go down in history as one of *Doctor Who*'s biggest ever missed opportunities. I say this not because it's a bad episode – in fact, it's excellent. It's because the production team committed the grave mistake of confusing the episode's 'shocking'

cliffhanger with its advance publicity. A cliffhanger can't pack a shocking punch if its key ingredients are spilled out all over the shop and used as promotional material.

The circumstances of John Simm's unveiling in *World Enough and Time* therefore made for one of the least surprising twists that I've ever seen in *Doctor Who*, which is absolutely lamentable – a waste of the nostalgic 'Master in disguise' plot hook.

■ **MACAULY CAIRNS** (20) PORTSMOUTH

Watching *World Enough and Time*, I felt chills down my spine from seeing

the partly converted Cybermen sitting there in pain. I've not had that creepy factor since I was seven years old watching *The Empty Child*. There's something that's quite chilling when *Doctor Who* is set in a hospital.

■ **RYAN POLLARD** HUDDERSFIELD

World Enough and Time/The Doctor Falls was a masterful finale that finally brought the Cybermen back to their chilling, body-horror roots. The original Cybermen demonstrate why the current armoured versions do not work. Ever since their reintroduction in 2006, they've been made too robotic and 'cool-looking', lacking the unnerving cybernetic mixture that creators Kit Pedler and Gerry Davis envisioned back in 1966. The Cybermen are supposed to be us: chopped-up, gouged, and scooped-out remnants of humanity, a horrifying mix of flesh and metal. They are not supposed to be armoured action figures.

I'd love for incoming head writer Chris Chibnall to keep the original Mondasian design, or to completely redesign them altogether, making them scary again and reflecting their original horrific roots.

■ **ALICE DILLON** EMAIL

When I first heard that the Mondasian Cybermen would be returning, I was very sceptical that they'd work in a modern episode. Boy, did this story prove me wrong! Full of suspense, it had me at the edge of my seat

THE Daft DIMENSION BY LEW STRINGER



throughout. The people at various stages of conversion were incredibly unnerving, and the final reveal of Bill's Cyberman form in *World Enough and Time* was wonderfully creepy.

■ **WILLIE FAIRBAIRN** EMAIL

Oh my God, *The Doctor Falls*! What an absolute heartbreaker of an ending for both the Doctor and Bill. I genuinely had a lump in my throat at the scene where Bill, in her Cyberman form, stumbled across the scorched battlefield, fell to her knees at the sight of the Doctor's body, and sobbed her heart out. Lovely music from Murray Gold to accompany the scene, as well.

■ **JOE CASSELS** SAXMUNDHAM

It was both heartwarming and heartbreaking to see Bill leave the TARDIS in *The Doctor Falls*. It's good that she found her Pilot, and her story was concluded beautifully, but her journey with the Doctor was all-too-brief.

Pearl Mackie was an absolute revelation. Her performance throughout the series has been sublime, but she saved the best for last and utterly stole the show in the final episode. Here's to Pearl. She really did knock it out of the park!

■ **DAVID LEVER** EMAIL

So, the Doctor has fallen. Well almost. The finale was a masterclass in television. Utterly perfect from start to finish, the brightest shining star was Peter Capaldi himself. His Doctor has been many things: funny, charming, abrasive and cool... but to me he has always been wonderful. Before his first series aired, Peter said that if he could be just one person's Doctor he would be happy. Peter, you are and always will be my Doctor.

■ **ALEX KRYCEK** EMAIL

The Doctor Falls has cemented something I've believed since the famous line in 2013's *The Day of the Doctor*, "No sir, all 13." Peter Capaldi is an amazing Doctor. From his speaking to a dinosaur in *Deep Breath*, through the anti-war speech in *The Zygon Inversion* to, "Who I am is where I stand," in *The Doctor Falls*, his performance has been truly extraordinary. Thank you, Peter, and thank you, Steven Moffat, for your amazing writing.

■ **DONNA COOKE** EMAIL

The best, the most heartrending, and the scariest episode yet! You don't want to look, but you can't turn away. Peter has made this Doctor the most human Doctor of all, which is part of



Missy, the Master (and sob!) Bill in *The Doctor Falls*.

why he is the best ever. This gruff and grumpy Doctor is more emotional than ever, and has a depth and dimension to him that is unmatched and beautiful.

And the Master! Just amazing. And so classic, all in black, with that wonderful goatee. He just oozes the malice of an evil plot thwarted... and revived. Did I mention that this was a blindingly brilliant episode? Oh, my hearts!

■ **JACQUELINE RICKARD** EMAIL

The Doctor Falls fell right on its face. This was one of the most frustrating episodes in ages, lacking in something very simple: focus.

It didn't know what it wanted to be. Was it a Cyberman story? A Master story? A companion story? A regeneration story? I really don't have a clue. When the narrative honed in on a particular concept or character, the episode moved on to another perspective and theme and lost momentum, allowing the whole affair to seem rather all over the place. It was very distracting and wasn't helped by the constant barrage of distasteful innuendos that littered the episode.

I think Peter Capaldi – who, by the way, was the best part of *The Doctor Falls* – deserved so much better.

■ **MARCUS HINTON** (15) EMAIL

Wow. Steven Moffat has left us a truly amazing series finale, appropriate for this excellent series. *World Enough and Time/The Doctor Falls* were brimming with creativity and emotion, and were worthy of being Capaldi's last finale.

I think one of the best things is that the Doctor has no idea about the fates of all his friends. He has no idea that Bill and the Pilot saved him, he has no idea that Missy intended to help him

before she died, and he believes Bill (and probably Nardole) to be dead. This seems very powerful and comes across as excellent writing from Steven Moffat. I have nothing but praise for the finale – and for the series as a whole – and I can't wait until Christmas.

■ **CONNOR ALLEN** (15) EMAIL

What a phenomenal series this has been! We went from puddle creatures to oxygen-starved space zombies to Mondasian Cybermen and two Masters! I can absolutely say with no trepidation that this has been, in my opinion, the best series of *Doctor Who*! Of course, kudos must go to the whole cast and crew behind the show we all love so dearly. I would just love to say thank you to all of those wonderful people for making my Saturday evenings the most hair-raising and thrilling they could possibly be.

■ **DAVE PUCKRIDGE** EMAIL

Thanks for the lovely, heartwarming interview with John Simm in **DWM** 514. We always knew he was an absolutely top-rate actor – and a terrific Master – but I had never suspected he was such a fanboy! It's been a real joy to see him return to the role opposite the fabulous Michelle Gomez and I was charmed to hear how much he enjoyed being reunited with the laser screwdriver (who'd have sonic?), and the lovely job he did with Mr Razor. Huge thanks to Steven Moffat and John for giving us this gift.

■ **PAUL REYNARD** MANCHESTER

To be a Cyberman would be a most unhappy fate. For a Cyberman is without emotion. And at this precise moment in time, having watched the superb series finale, *The Doctor Falls*, ►

WHO TUBE

This month's pick of *Who*-related videos



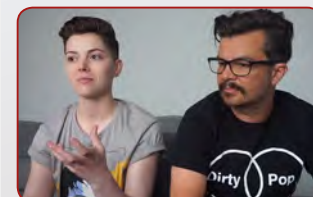
■ Pearl Mackie and Steven Moffat are interviewed following a special screening of *World Enough and Time*. Go to: tinyurl.com/WorldEnough2017



■ *The Fan Show* talks to Steven Moffat, director Rachel Talalay and original Cybermen designer Alexandra Tynan. Go to: tinyurl.com/FallsFanShow



■ A clip from *World Enough and Time*, beautifully reimaged by a fan in black and white, with 1960s sound effects. Go to: tinyurl.com/WorldEnough1966



■ *Doctor Who* has always enjoyed a large LGBT following – this video examines some of the reasons why. Go to: tinyurl.com/WhoPride2017



■ John Simm reveals what it was that drew him back to play the Doctor's arch-enemy the Master once more. Go to: tinyurl.com/SimmChat2017

WE ALSO HEARD FROM

Get in touch with us via Twitter!

@pinkwaldd The interview with John Simm in *DWM* 514 is absolutely fantastic. What a genuine guy!

@housetoastonish Love Michelle Gomez describing her relationship to *Doctor Who* as "staff member" in *DWM* 514.

@danblythewriter Had to laugh at Jason Arnopp's description of Mark Gatiss 'sitting on a TV set' in *DWM* 514. I pictured him perched on a 70s Rediffusion!

@BobMcCow The Watcher's Top Ten in *DWM* 514 is the best we've had in years. Stirling (Moss) work!

my emotions are carousing wildly! Peter Capaldi displayed the anger, the sadness and the frailty of the Time Lord with absolute conviction. The exquisite Pearl Mackie portrayed the beautiful character of Bill Potts sublimely. To behold the crafty, charming and callous shenanigans of Michelle Gomez (Missy) and John Simm (the Master) was an undiluted highlight of the story. A series crafted out of love, happiness and genuine care. Thank you to everyone involved.

■ **RICHARD CHALK** EMAIL

I thought Steven Moffat hit his zenith with this finale (perhaps with a concession to *The Day of the Doctor*). The emotional balance was just right (not overly sentimental), and the Masters' ends were perfect. Even the returning monster was celebrated, but not overdone. A cracking finale. And, seemingly, a Christmas cracker ahead.

CHRISTMAS IS COMING...

■ **TREY MOORE** EMAIL

Can Christmas come fast enough?! How conflicted I am... both eager to welcome a new Doctor into the family, and desperate to hold onto our current one. But it looks like we've got something else to look forward to this December! David Bradley will now forever be recognised as one of the few to ever play the Doctor. My inner fan's first reaction is to be protective. "No! You can't let someone else play William Hartnell's Doctor! Continuity!" But, then I remember to lie back; it's all been done before. After

all, Richard Hurndall gave a wonderful performance in *The Five Doctors*. We're not exactly breaking new ground here; and after his amazing portrayal in *An Adventure in Space and Time*, I have absolute faith in Bradley's ability to bring Hartnell's Doctor back to the screen.

■ **JAMES BUCKINGHAM** EMAIL

There were many great moments in *The Doctor Falls* but the one of the best was the surprise return of the First Doctor. It'll be interesting to compare David Bradley's superb performance as William Hartnell in *An Adventure in Space and Time* with his performance as the fictional character of the Doctor in the upcoming Christmas Special.

Hopefully we will see an earlier companion as well. Perhaps the First Doctor will persuade his future self to go back and visit Susan, as he once promised. In any case, I can't wait to see what happens next!

Only five months to wait! Let's wind back time a few weeks now, as we find out what you made of writer Rona Munro's return to *Doctor Who* after nearly 30 years with *The Eaters of Light*...

LIGHT OFFERING?

■ **BILLY EDWARDS** (14) EMAIL

Overall I thought *The Eaters of Light* was fun. I really liked Rona Munro's characters, as they were all written very well, and you could really relate to their situation, especially Kar and Lucius. I also really loved the way she wrote Peter's Doctor as a very whimsical



John Simm: a highlight of the finale!



The Doctor goes on the attack in *The Eaters of Light*.

and wise person. Plus, it was also one of Nardole's funniest episodes for me – I think it would be a great idea for Chris Chibnall to have Rona back next year for an episode or two!

■ **ROB IRWIN** SYDNEY, AUSTRALIA

The Eaters of Light was absolutely fantastic. Rona Munro, please, don't wait another 28 years to grace our screens again with one of your *Doctor Who* stories!

■ **NICK SAVAGE** (19) RUGBY

What a fantastic episode *The Eaters of Light* was! It may not have had the most memorable plot, but it did have the best dialogue of any episode so far this season. The stereotype-busting scene between Bill and the Roman soldiers was beautifully done, proving that *Doctor Who* taking

a stand against homophobia can fit in perfectly naturally within the context of the story.

■ **JACOB LOCKETT** EMAIL

Even though *Survival* is indeed the cat's meow, I really do think it dims in comparison to the shining magnificence of Rona Munro's recent episode, *The Eaters of Light*. Single-handedly, Rona easily proved with this story that a writer who worked on the original run of the series can cope with writing for the 45-minute format, and she delivered quite a belter!

I think it's time to debate who else from the past deserves to pen a new television adventure – how about Ben Aaronovitch of *Remembrance of the Daleks* fame?

That's all for now – keep writing... *DWM*!

On this month... 25 YEARS AGO

It's August 1992 and *DWM* 190 talks to the author of *Nightshade*, Mark Gatiss...

MARK'S FIRST DOCTOR WHO STORY!

■ Back in August 1992, an enthusiastic young *Doctor Who* fan called Mark Gatiss opened *DWM* 190 and saw the publication of his first professional *Doctor Who* work: a two-page Prelude to *Nightshade*, his debut novel for Virgin Books' *Doctor Who: The New Adventures* range. *Nightshade* featured the Seventh Doctor and Ace, and was inspired by the seminal *Quatermass* TV series of the 1950s.



Interviewed by *DWM*'s editor Gary Russell for the regular book review feature *Off the Shelf*, Mark was asked if he'd consider submitting another storyline to Virgin for consideration: "Tomorrow! In fact I've submitted an idea that was originally a script a friend and I sent in, back in 1989 just as *Doctor Who* came to an end!"

"I had such a good time writing *Nightshade*, although it was far more taxing than I ever thought writing could be. I wrote the first two chapters over three months in 1990. I was commissioned in September 1991, and finished in January 1992. I had it all mapped out, I knew where it was going, but even when I knew I was doing it, I sat around, overawed that I was actually going to write a *Doctor Who* novel. Overawed that something I was going to write is going to be published, seen by loads of people are therefore be around for a long time. That's an incredible feeling."

Today, Mark's *Doctor Who* stories are enjoyed by millions around the world – but it all started here in *DWM*!





How has the latest series been faring in the TV ratings war? We have all the stats...



The Doctor falls – but it's far from being all over...

Ratings start to rise as The Doctor Falls

It's the last in the present series of *Public Image* – so let's play the numbers game one final time, as we see how *Doctor Who* has been faring in the TV ratings war...

Episode 9 of the latest series, *Empress of Mars*, aired at 19:15 on Saturday 10 June, and although ratings were on the low side for all TV shows that day, *Doctor Who* came out on top of the pile with a consolidated **5.02 million**. As ever, this includes those who watched the show live or within seven days of transmission. Every other TV programme shown during the day fell short of five million, with BBC One's *Casualty* closest on 4.95 million. Across its 45-minute running time, the Ice Warrior tale clashed with three different programmes on ITV – the tail-end of the Scotland v England *World Cup 2018 Qualifier* (which saw three goals in the final few minutes, and averaged 4.15 million across the entire broadcast), an *ITV News* bulletin (3.74 million), and the first episode of new talent show spin-off *The Voice Kids* (4.92 million).

Empress of Mars was Number 23 on the weekly chart, with the usual 15 soap opera editions taking most of the positions above the Doctor. Nevertheless, it's intriguing to note that this was the first episode of *Doctor Who* to be the top show of the day since Peter Capaldi's debut episode, *Deep Breath*, in August 2014. This was a feat replicated by *The Eaters of Light* on 17 June, despite the fact that its rating of **4.73 million** set an unwanted record of being the lowest for *Doctor Who* since Rona Munro's previous story, *Survival*, which rated with 5.0 million, 4.8 million and 5.0 million across its three instalments way back in 1989.

I'm being more than a little mischievous in inviting comparisons, however, as this hardly tells the whole tale. Whereas *Survival* – and much of 1980s *Doctor*

Who – was dwarfed by the ratings of the shows which surrounded it in the schedule (none of *Survival's* episodes charted higher than Number 89, and all were trounced by *Coronation Street* airing opposite on ITV), *The Eaters of Light* was a creditable Number 26 on the weekly chart – and the outright most-watched TV programme of the day, on a particularly hot summer Saturday. With the sun beating down as *Doctor Who* was getting underway (at an unusually early 18:45), perhaps it's not surprising that the show couldn't scale the same ratings heights it had reached earlier in the year. For comparison, the show airing opposite the Doctor on ITV was *You've Been Framed*, which attracted just 1.49 million viewers. A brand-new series of *Blind Date* provided *Doctor Who* with further competition on Channel 5, with the dating show attracting 2.25 million. BBC One's next-best offerings were *Casualty* (4.65 million) and a repeat of *Mrs Brown's Boys* (3.74 million), while the heavily trailed brand-new singing competition *Pitch Battle*, which followed *Doctor Who* in the BBC One schedule, sunk badly with only 2.39 million, up against ITV's *The Voice Kids*, which performed rather better with 3.69 million.

Doctor Who's ratings perked up once again with the penultimate episode, *World Enough and Time*, which earned a consolidated rating of **5.00 million** – exactly the same as *Casualty*, which aired later in the evening. Once again, every other Saturday show was lagging behind, with *The Voice Kids* being top for ITV with 4.33 million. *Doctor Who's* head-to-head competition came from ITV's *Catchphrase*, which had 3.15 million, and Channel 5's *Blind Date*, which had 1.67 million. Meanwhile, BBC One's *Pitch Battle* fell further, to 2.14 million. *World Enough and Time* was the 21st most-watched show in the weekly chart, with

Ratings: 2015 vs 2017

Episode	TX	Live	7-day (chart)	28-day
1 <i>The Magician's Apprentice</i>	19 Sep	3.33m	6.54m (13th)	6.84m
2 <i>The Witch's Familiar</i>	26 Sep	2.91m	5.71m (24th)	6.15m
3 <i>Under the Lake</i>	3 Oct	2.92m	5.63m (22nd)	6.10m
4 <i>Before the Flood</i>	10 Oct	3.34m	6.05m (21st)	6.55m
5 <i>The Girl Who Died</i>	17 Oct	3.66m	6.56m (16th)	7.07m
6 <i>The Woman Who Lived</i>	24 Oct	3.39m	6.11m (25th)	6.47m
7 <i>The Zygon Invasion</i>	31 Oct	3.01m	5.76m (24th)	6.24m
8 <i>The Zygon Inversion</i>	7 Nov	2.90m	6.03m (24th)	6.35m
9 <i>Sleep No More</i>	14 Nov	3.04m	5.61m (26th)	5.99m
10 <i>Face the Raven</i>	21 Nov	3.42m	6.05m (30th)	6.51m
11 <i>Heaven Sent</i>	28 Nov	3.37m	6.19m (27th)	6.60m
12 <i>Hell Bent</i>	5 Dec	3.32m	6.17m (29th)	6.49m
Series average		3.22m	6.03m (23rd)	6.45m

Episode	TX	Live	7-day (chart)	28-day
1 <i>The Pilot</i>	15 Apr	3.26m	6.68m (10th)	7.24m
2 <i>Smile</i>	22 Apr	3.00m	5.98m (23rd)	6.45m
3 <i>Thin Ice</i>	29 Apr	unknown	5.61m (25th)	5.87m
4 <i>Knock Knock</i>	6 May	3.28m	5.73m (21st)	6.20m
5 <i>Oxygen</i>	13 May	2.62m	5.27m (26th)	5.85m
6 <i>Extremis</i>	20 May	3.04m	5.53m (20th)	5.97m
7 <i>The Pyramid at the End...</i>	27 May	3.09m	5.79m (14th)	6.16m
8 <i>The Lie of the Land</i>	3 Jun	1.93m	4.82m (30th)	5.29m
9 <i>Empress of Mars</i>	10 Jun	2.50m	5.02m (23rd)	5.54m
10 <i>The Eaters of Light</i>	17 Jun	1.84m	4.73m (26th)	TBA
11 <i>World Enough and Time</i>	24 Jun	2.19m	5.00m (21st)	TBA
12 <i>The Doctor Falls</i>	1 Jul	2.17m	5.29m (16th)	TBA
Series average		2.63m	5.45m (21st)	5.95m*

* Predicted series average, as full data not yet known.

the top BBC One show (Friday's *EastEnders*) only a small distance ahead of the Doctor on 6.12 million.

With an 18:30 start, *The Doctor Falls* aired in the earliest slot *Doctor Who* has occupied for this series, but ratings nevertheless rose again. The finale earned a consolidated **5.29 million**, the show's best rating for five weeks. This was easily the top TV rating of the night, ahead of *Casualty* (4.96 million), *The Voice Kids* (4.40 million), *Catchphrase* (3.56 million), *Pitch Battle* (1.97 million) and *Blind Date* (1.42 million). *The Doctor Falls* was an impressive 16th on the weekly TV chart.

Overall, the Doctor has had a slightly tougher time of it in the ratings this year, dropping more than half a million on average since the previous series in 2015 [see tables, above]. That said, as you can see from the relative chart placings, *Doctor Who* isn't faring at all badly. Indeed, the harshest comparison we can make is to judge *Doctor Who* by its own past triumphs. The show has scaled such dizzy heights in the past decade or so, that when it delivers viewing figures that just seem... well, *ordinary*, it might seem disappointing. As with ITV's *The X Factor*, which has similarly come under fire for dropping from its ratings pinnacle of seven or eight years ago, *Doctor Who* is still doing perfectly well by any reasonable standard – even if it's down from its absolute peak, and could be doing better. Just like football fans, we all want to see our team performing well, and can sometimes hold some unreasonably high expectations. But to stretch this (admittedly rather tenuous) analogy one step further, *Doctor Who* is nowhere near the relegation zone – which is all that ultimately matters for it to carry on for many more years to come... *DWIT!*

“When you run with the Doctor, it feels like it will never end, but however hard you try, you can’t run forever.”

RIVER SONG
FOREST OF
THE DEAD

How do you leave a job that you love so much? Steven Moffat tells us why, after 13 years of writing *Doctor Who* stories, he’s written his very last one...

INTERVIEW BY **TOM SPILSBURY**



Tom Spilsbury and Steven Moffat at the DWM issue 500 celebrations on 25 May 2016.

It’s the early evening of Tuesday 4 July 2017, and outside a bar in Cardiff Bay, a group of *Doctor Who* fans are sitting having a drink, chatting about *Doctor Who*. Nothing too unusual about that. But these fans include showrunner Steven Moffat, writer/actor Mark Gatiss, as well as myself and **DWM** writer Benjamin Cook. Half an hour ago, Mark finished recording his scenes for the 2017 *Doctor Who* Christmas Special, *Twice Upon a Time*. And in less than a week’s time, the cameras will capture Peter Capaldi’s final scenes. The Twelfth Doctor’s era will be over. Not only that, but the

Steven Moffat era will be over. There’s still the small matter of the new Doctor and a regeneration, of course. But that’s in the future. Right now, none of us have any idea who the Thirteenth Doctor will be. That’s all down to incoming execs Chris Chibnall, Matt Strevens and the new team. Steven and Mark are as much in the dark as everyone else. Which is why we’re all busy, speculating away. For the first time in a long while, we can all just be fans, not knowing anything concrete about the show’s future, sharing our own wild theories...

Flashback to earlier that afternoon. Steven has agreed to do one last interview, for my final issue of **DWM**.

“Shall we do the interview in the TARDIS?” he suggests. That sounds fun! Which one? There are two here at the moment. The Twelfth Doctor’s TARDIS is always here, of course – it’s a standing set – but the First Doctor’s TARDIS control room is around here somewhere too, beautifully recreated in loving detail for *Twice Upon a Time*. As it turns out, though, neither



Reaching the finish line... Steven Moffat, Pearl Mackie and Peter Capaldi can relax after shooting finishes on *The Doctor Falls*.

TARDIS is all that good for doing interviews. Not enough chairs. So in the end, we retire upstairs to a BBC Wales meeting room, where we can commandeer a sofa of reasonable comfort.

So, Steven, how are you feeling now that your adventure in space and time is coming to an end? Back in issue 500, you told us that you were “so miserable” by the end of the 50th anniversary year in 2013 that you “couldn’t bear to let that be the end.” But since then, with the Peter Capaldi era, you seem to have been much happier?

“Certainly, doing Series Seven [2012/13] and the 50th... I’m not blaming anyone, but it did just get on top of me,” he admits. “But the three series I’ve done since, with Peter and Brian [Minchin, executive producer], they’ve been very happy. We’ve just had a really good time. I think as everyone knows, I was ready to leave at the end of Series Nine [2015], really. So this has been a ‘bonus’ year – which I didn’t mind. I wasn’t cross or anything! I started to say, ‘Maybe it’s time I moved on,’ and then I realised that Chris wasn’t available [to make a series for 2017], and I thought, ‘I’m perfectly happy to do another run.’”

With Chris Chibnall committed to making his third series of *Broadchurch* for ITV for 2017, the BBC asked Steven to stay on for one more series. The alternative might have been to have had no *Doctor Who* at all between Christmas 2015 and the autumn of 2018 – which would have been unthinkable! Feeling reinvigorated, Steven agreed to oversee one more run of the show, which, as it turned out, would also include the 2017 Christmas Special.

“I hadn’t originally intended to do Christmas as well,” he confirms. “I was just going to do this series. But then I learned that Chris wasn’t going to do Christmas. Quite rightly, he didn’t want to start with a one-off Christmas episode. So I realised that if I didn’t do it, then there wasn’t going to be a Christmas episode at all. And *Doctor Who* would lose that slot.

“But I know it’s different now, because I really *don’t* want to do another run of it,” he continues. “I genuinely don’t. I remember I overheard a conversation at one point – I’d got the wrong end of the stick, and it wasn’t actually the case at all – but I *thought* they were saying there was a problem

with Chris’ contract. My stomach turned and I thought, ‘I’m not coming back for *another* year.’ This time it really *is* the end. It’s not even hating it. It’s not that I loathe *Doctor Who*. There is just such a thing as ‘enough’. But I still love the show!”

As we chat, it’s three days since transmission of *The Doctor Falls*. It’s fair to say, that the episode – and the series generally – seems to have gone down incredibly well. Viewers have loved Bill Potts, played by the brilliant Pearl Mackie, and most people were satisfied with the resolution of her story arc, as she was reunited with Heather, the girl with a star in her eye, whom she first encountered in *The Pilot*. Did you always know from the start that Heather would return to help resolve Bill’s story?

“Oh, absolutely. I think it’s hilarious that anyone *didn’t* think I’d bring Heather back. I just thought it was so obvious. The unrequited love. The unstarted love. The love story that doesn’t happen. Come on! What *else* is going to happen in *Doctor Who* land?” ▶

◀ So is that the last we'll see of Bill Potts then? Is her story really over? Maybe, or maybe not...

"I actually tried to find ways to give everybody closure, but simultaneously park them somewhere. You want something that feels like an end. That's right and proper. Love triumphs over all. As it always must, whatever any fool says. But there's enough in there that if anyone wanted to pick her up again and use her again, then it can be done."

I was intrigued to see that some fans were actively hoping that this time the Doctor's companion should be killed off. Or, suggesting that Bill should have been left 'dead', rather than being given a happy ending.

"No! It's wrong for *Doctor Who*!" argues Steven. "It's *wrong*! I'm not even that crazy about it when they did it with Adric [in 1982's *Earthshock*]. I don't think that's the story. I'm sorry, it's a children's programme. And explicitly, the companions are like Doctor Who's children. Or his grandchildren. They're in his care, and lovely old Doctor Who is opening the TARDIS doors and saying, 'I will always look after you.' Get it right – *that's* the story. It's not the mean-spirited kind of story where you've proved the 'grittiness' of real life. It's *not* real life – it's *Doctor Who*."

That's fair enough, but characters can still die, can't they? I mean, Amy and Rory died – for good – in their final story, *The Angels Take Manhattan*.

"Yes, well, they die in their eighties. I think *that's* okay."

But for the Doctor, he's lost them instantly, even though they go on to enjoy long and happy lives.

"Yes. I don't mind that. That's fine. You can talk about loss in *Doctor Who*. You can talk about all those things. But to say that Doctor Who lets his best friends down and they die... that's introducing too much nastiness into the heart of the thing. It's not like that. It's not that kind of show."

Why do some fans seem to want the series to be more 'realistic' in terms of having 'gritty' content, I wonder? Isn't the real world horrible enough?

"It's interesting, isn't it? I went to a *Doctor Who* convention before our first series went out [in 2005]. We were invited – me and Rob Shearman, and a few others. We were there as the writers of the new series, and talking about it. And this man followed me around and said, '*Doctor Who*. It's got to be gritty. It's got to be *gritty* when it comes back.' I said, 'I don't think *Doctor Who* is a very gritty show.' He said, 'No. It's got to be gritty. Gritty. Serious drama. Gritty.' I said, 'Oh, okay. Well, I don't know really.' And then he found me again. 'It's got to be gritty. It's the word I'm saying to you. Gritty. Gritty! Like *Star Wars*.' I didn't know my brain could make that tyre-screach noise. How is *Star Wars* gritty? 'Because Luke Skywalker is Darth Vader's son. That's gritty.' Um... it's not *very* gritty. It doesn't even make sense from the first film. How is that gritty? 'It's *gritty*!! And that's what *Doctor Who* has got to be like!' So I made peace with him and said that *Doctor Who* should be every bit as gritty as *Star Wars*."

Well, in *A Good Man Goes to War*, we had the shock revelation that River Song is actually Amy Pond's daughter. That's a little bit like the ending of *The Empire Strikes Back*, I suppose.

"Well, maybe he was happy! I hope so."

But I think you're right. *Doctor Who* is essentially in the mould of a fairy tale, with its 'happy ever

after' endings. Even if, it has to be said, the Daleks do exterminate a lot of people along the way.

"Well, obviously, there is a lot of death and screaming people, for an optimistic show. But there's a joyousness at its heart. And although you get into trouble for saying this, at its heart it is a children's programme. It has a very special relationship with them, and you can't spoil their story like that. I would never have done it."

Nevertheless, *The Doctor Falls* still feels like it has quite a sad and downbeat ending. The Doctor heads into his Christmas episode not knowing what has happened to any of his friends. He must assume that Bill is dead; he doesn't know what becomes of Nardole; and he never finds out that Missy chose to stand with him after all.

"It's sad," Steven agrees. "I think *Doctor Who* can be sad. It can be tragic. It just can't be mean and spiteful."

Let's turn our attention to Christmas. Earlier today, down on set, we were watching the Twelfth Doctor, Peter Capaldi, perform a scene with the First Doctor, William Hartnell! Two Doctors, separated by half a century of television history, sharing the screen together. (Okay, so it wasn't really William Hartnell. It's David Bradley – but the authenticity of his costume, hair and general silhouette is absolutely startling.)

But I have a question for Steven. Only a few months ago, in issue 506, reader Steve Dunn had asked him about the possibility of him writing another multi-Doctor story. 'A multi-Doctor story is best contemplated from the position of not having to write one,' Steven had replied. 'The one time I've done it, I found it rancidly difficult and awful.' So what changed your mind?

"The trick with a multi-Doctor story is to have something to talk about," Steven emphasises. "It's also quite useful as you approach a regeneration, that you remind everybody that there is a tradition that different people have played the part. That's quite sensible. At the moment at which I decided to do it, I had speculated that the most interesting conversation I can imagine between the Doctors is William Hartnell with one of the later, much more heroic, much more proactive Doctors, as he realises what he's on his way to becoming. If you think of the First Doctor's progress, I don't know how 'on-purpose' it is, but it is a slow decision that he's going to be on the side of good and virtue. He's getting more proactive throughout his era."



The original you might say: William Hartnell.



The *Five Doctors*' First Doctor: Richard Hurndall.

Seeing double: a blast from the past for the Twelfth Doctor.

A turning point seems to be 1964's *The Dalek Invasion of Earth*, when he consciously decides he is going to stay and fight the Daleks.

"Yes," Steven agrees. "And from then on, he's not just trying to get back to the TARDIS and leave. If you take him at the end of *The Tenth Planet*, he's quite far on his way to becoming something else entirely from the man he was in *An Unearthly Child* – so to confront him with the Peter Capaldi Doctor, who has taken on the troubles of the universe, and has an extraordinary history of derring-do and dreadful battles, and has been the War Doctor, and has become the arch-enemy of many dreadful species... what a conversation that is! 'How did I get from here to there? What kind of man are you?' Particularly as the Twelfth Doctor has developed, he's very swaggy. He's a rock-star Doctor. He's an attention-seeking Doctor. He's up there. And suddenly he meets this gentle old man – as he *really* was – not the crotchety old man of legend. If you look at the William Hartnell stories, actually, he's not crotchety at all. I'm not sure he's any more bad-tempered than any of the other Doctors."

Most of the time, I'd say that he's giggling away to himself, having a lovely old time, isn't he?

"Yes. As he goes on, he's quite different. So I just thought confronting those two, with such a *vast* number of centuries between them would be an interesting conversation."

William Hartnell, the original Doctor Who, died back in 1975 at the age of 67. But the character of the First Doctor reappeared in 1983's 20th Anniversary Special, *The Five Doctors*, now played by Richard Hurndall. When BBC Two commissioned *An Adventure in Space and Time* in 2013, a wonderful drama about the origins of *Doctor Who*, David Bradley was cast as Hartnell, also appearing in character as the First Doctor in several key scenes.

"It was Peter Capaldi who said, 'We could get David Bradley for the main show,'" Steven confirms. "And that's when I thought, 'Yes, well, I guess we can! We really can!' That's on video somewhere, as he said it at a Comic-Con panel."

I wonder if there is something slightly different about the First Doctor, which doesn't apply in





A First Doctor for the 2010s:
David Bradley as he appeared in
An Adventure in Space and Time.

quite the same way with the other Doctors? With Hartnell having been dead for more than 40 years, and with the precedent having been set 30 years ago with Richard Hurndall, is he 'allowed' to be recast in a way that you wouldn't with all the others? You couldn't have a *faux* Tom Baker turn up, could you?

"It's an interesting one," Steven ponders, thoughtfully. "I think it's tougher *now*. I think when Richard Hurndall did it, we weren't really that used to the old Doctors at all. In the same story, Patrick Troughton and Jon Pertwee turn up in only loose approximations of their costumes. They didn't really get that right. Not really. And let's be honest, they look a bit different, because they're older. Back then, we didn't know Hartnell all that well, and Richard Hurndall looked vaguely like him. But looking at him now in *The Five Doctors* – and I love *The Five Doctors*, I think it's glorious – he's not very much like William Hartnell at all. But it's quite an affecting performance. I liked him. I also liked the sheer class of having William Hartnell introduce it. You know, you see a clip of him at the start. That's respecting the audience. It's saying, 'We're not pretending it's the same man.' When you see someone recast with no explanation, you have a sort of resentment, don't you? 'Are we supposed not to notice?' We don't completely ignore the fact that he's different, but I would say what David

Bradley is doing is in a different order to what Richard Hurndall was doing. He really is – it's not even an impersonation, but it does evoke Hartnell very strongly."

It's a *really* tough thing to ask an actor to do, isn't it?

"It's a very, *very* difficult thing to do. He riffs on him all the time. In the way that you know Chris Pine in the new *Star Trek* movies riffs on William Shatner? In ways that sort of make you accept him as the same person. David Bradley's doing that. He gives you actual Hartnell-isms. He gives you the mannerisms, but also subtler things. Like the way he says 'ship'. It's all there. You're not going to think it really is William Hartnell – but there are *moments*..."

The Master has recently just met him/herself, and now the Doctor is about to undergo a similar experience at Christmas. So I'm curious... what would Steven Moffat say if he could meet his younger self? Let's say, a version of himself from before he had worked on *Doctor Who*. What advice would he give to the younger him?

"Um... I was just discussing this with Chris actually," he considers. "I wonder whether being quite so... *visible* was a good idea. I mean, I never questioned it. I just took on the job! I ran the show, I wrote the show, but everything *around* it – I just did as I was told. 'Right then, I better go and do that panel. I've got to go and do that interview.' I was also aware that I never wanted to say no to any kind of publicity – but I was regularly persuading the stars to do it, so I couldn't be seen to be ducking it, while I was asking Karen Gillan and Matt Smith to do it... and of course Russell [T Davies] had done all that stuff."

"It's not something that gets me very excited, all that kind of thing. But I did it. And the visibility of it, I think ultimately I found a bit toxic. I don't think writers should be known for anything other than their writing."

You've previously pointed out that 'the other 100% of the audience' don't know, or particularly care, who you are. But it's *also* true that there are a not-insignificant number of people who *do* know who you are. I mean, we're doing an interview right now, which will be read solely by people who are interested in *you*, Steven.

"Yes, here I am, doing the very kind of thing that I'm talking about," he shrugs. "But I think it's too late now. I can't undo all that, so I'll just carry on with it. Absolutely most people who watch *Doctor Who* don't give a damn who writes it – but it is amazing, over the years, how often you get stopped in the street."

That's generally a nice thing, isn't it?

"Oh, yes! People are lovely! It's just... I suppose you can become somebody to knock, in a way. But when newspapers get desperate, it starts to become something they talk about. So I find myself on [BBC Radio 4's] *Front Row*, discussing the 'fact' that I'm famous for writing bad female characters. And, you know – Missy, Bill, River, Lynda Day on

Press Gang, Jenny and Vastra, Osgood, Molly Hooper from *Sherlock* – for someone who can't write women, I seem to have had a fair amount of success in the area. But there seems to be a minor cottage industry online just to distort, edit and downright invent things I've said in order to portray me as some kind of sexist, racist, homophobic monster. I mean, I found myself having to persuade someone at the *Radio Times* covers party that, 'No, I'm not a Donald Trump supporter, I'm a die-hard lefty.' She was saying, 'I expected you to be quite different because of all the things you've said.' 'But I haven't said *any* of those things! I've never even thought of them.' It's one thing to criticise a writer's work, but to make up all that defamatory stuff – like they're trying to recruit people into joining hate campaigns against me – it verges on frightening. All those words shoved into my mouth, so they can be thrown in my face. There ought to be a law. (If there is, write in and tell me.) Everyone is entitled to their opinion, but no-one, except me, is entitled to *mine*."

So that would be the main thing you'd warn your younger self? To be wary of how you can become a target, in a very personal way?

"Yes. Be cautious of all *that*."

While we're on the subject of Steven's younger self, I've brought with me a copy of **DWM** 279, published in 1999, which interviewed various upcoming TV talents – including Steven, Russell T Davies, Mark Gatiss and others – about how they would ideally bring back *Doctor Who*. The article was remarkably prescient, in several ways – but one quote, from

Steven has particularly caught my eye: "I'd chuck out all gratuitous continuity because it's dull – and all that yawn-inducing Gallifrey rubbish with it. I don't care where the Doctor came from or why he travels the

universe – I just want him out of those TARDIS doors and having adventures."

Russell also stated that he'd cut Gallifrey and Time Lords from the show – and six years later, when his relaunch of *Doctor Who* really did arrive, the Time Lords and Gallifrey had indeed been erased from existence, casualties of a mysterious Time War, which also expunged all mentions of Rassilon and artron energy. These days, however, thanks in part to Steven's episodes, such as *The Day of the Doctor* and *Hell Bent*, the Time Lords have been restored. I wonder, is it inevitable that *Doctor Who* will always snap back to a certain shape?

"Er... yes," Steven agrees, "but I think the shape it snaps back to is actually the *simplest* shape. It's a madman in a box, with companions, going to a different planet each week, fighting monsters. Gallifrey appears, disappears, reappears... The original format for *Doctor Who*, as you know, was that he's on the run from a terrible war that destroyed his home planet. But because they never *said* it, they then introduced his home planet. And then Russell blew it up, and so he's on the run from a terrible war that destroyed his home planet. ►

"David Bradley riffs on William Hartnell in the way that Chris Pine in the new *Star Trek* movies riffs on William Shatner."

◀ And then I brought it back! So it's flickering in and out. Schrödinger's Planet!"

Gallifrey, Time Lords and the Doctor's back-story seem to be useful things to keep in the toybox and wheel out – for big anniversaries, for example?

"Well, it's something you're eventually going to want to do," Steven reasons. "Whether or not you can ever completely satisfy people with the 'hero goes home' story... There's quite a lot of 'hero goes home' stories, and generally speaking people feel a bit divided by them. *The Deadly Assassin* [1976] is a great story, but I remember at the time, I was thinking, 'Is this really where I think he came from?' Over the years I've come to think it is. But at the time, I wasn't so sure..."

What about other types of continuity, though? The lovely, thrilling, fan-pleasing bits which are really just there for us lot? This series we've had cameo appearances from Alpha Centauri, the Movellans, and even the TARDIS dematerialisation circuit. But this stuff is primarily there just to make us smile, isn't it? Should we feel guilty?

"No, there's absolutely room for it," Steven emphasises, "because it costs you nothing. No-one is troubled by the fact that the dematerialisation circuit looks exactly the way it used to. People are just pleased by it. And, may I say, it's a lovely little design. Why wouldn't you resurrect that? I mean, it's beautiful!"

"Also, and I've said this about *Sherlock* as well, you can tell, even if you're not a fan, when a show gets its own mythology right. I remember watching the first of the Tobey Maguire *Spider-Man* movies [2002], and really enjoying it, and thinking, 'This was made by a fan. I can feel it. I can feel the love and the knowledge here. I know that we are probably looking at shots on screen that are actually reproductions of comic-book panels. I can just sense it. Therefore I trust it. I think it's



authentic.' It was working on me, even though I don't know the continuity. I know that works for *Sherlock*. People know that we really, really know our stuff, and include eight million Sherlock Holmes references per episode. Exactly like we do in *Doctor Who*. Even if you're not in the circle that knows about it, you can just feel it. You just know it.

"But," Steven cautions, "you don't like being lied to. I hate it when a show seems to lie to you. I mean, I don't mind if details of the continuity slip over the years. I don't expect James Bond to fully make sense. I don't expect Sherlock Holmes to fully make sense. But the big stuff... I'll put my hand up and say I didn't like it in *The Two Doctors* [1985] when he's on a mission for the Time Lords. The Patrick Troughton Doctor. That annoyed me. I just thought, 'But why didn't they just arrest you? Because you're still on the run!' That bugged me. I mean, the same thing happens in *The Three Doctors* [1972/73], of course – we just don't see it on screen. He was on a mission for the Time Lords there as well, so why didn't they just arrest him? That bothers me. I don't think you can make fundamental mistakes like that."

It strikes me that you're keen to include little nuggets that allow fans to make sense of some of the apparent contradictions in the series over the years. For example, we now have an answer to the question – if we take Missy at her word – of whether the Doctor's name really is 'Doctor Who'.

"The way I approached that stuff – and the way Russell approached it as well – if you're crashing into old continuity, I want to throw some sort of scrap to the fans. Just one little line somewhere that you can latch onto and elaborate into a theory. The Doctor's age, for example. Of course it made great sense for Christopher Eccleston to say he's 900, because that sounds like an epic age. But if you know the show, you know that makes him younger than he used to be. So eventually the Doctor admits in *The Day of the Doctor* that he doesn't actually know and he's just making it up.

"But as for the 'Doctor Who' thing... Well. First of all, it's an inescapable fact of the continuity that his name is Doctor Who. If you're going to take continuity seriously, his name is Doctor Who, because it says so in *The War Machines* [1966]. That's why he chose it for the licence plate of his car. That's why he signs himself 'Dr W'. That's why he says he's Doctor Von Wer."

We're not really sure if Missy is joking, but it does sound like exactly the sort of name he would have adopted at some point. This is the man who was enamoured by the moniker 'Doctor Mysterio'. And he's the man who put question marks on his lapels. It all makes perfect sense at last!

"Exactly! If you suggested to him that he should call himself 'Doctor Who', he'd go, 'Yeah! That would sound mysterious, wouldn't it?' Because he's not at home to Mr Subtlety. Some people got all snobby about the question marks. But I quite liked them! I had no trouble with the question marks. I loved that question mark umbrella. I thought it was lovely. It was a beautiful thing."

Talking of things that make the fans smile, in the corner of the Roath Lock studio in which the *Doctor Who* team is currently shooting, is a beautifully accurate recreation of the William Hartnell-era police box. In fact, it looks like it's just vworped in from 1966. Does it make you happy that this is another thing that – let's be honest – only we hardcore fans will notice that you've gone to all the effort to get the details absolutely right?

"Yes!" Steven chuckles. "I mean there's an element that because I'm doing 'the hour that I never intended to do'... I'm just doing whatever the hell I like! I'm bringing back William Hartnell! I'm discussing why the police box has changed – because who's going to stop me?"

So, within the show, you draw attention to the fact that the police box has changed shape over the years? Is this a coda to your joke in *Blink* about the windows being the wrong size?

"Well, I did agonise over that, in writing the script," he admits. "Should William Hartnell... er, I mean David Bradley. I think of him as Hartnell now, because he's doing such an astonishing job! Should he notice that the police box has got bigger or not? Does that make any more sense than him saying 'aliens used to have blue fringing around them'?! At what point do you stop? The fact is both our props are imperfect versions of a real police box. The windows are the wrong size, but they've always been wrong. It just became fun to do something about it."

FRIEND GAME

Throughout his time on *Doctor Who*, Steven has enjoyed a close friendship with his colleague Mark Gatiss, with whom he also showruns the BBC One drama *Sherlock*. As we approach the final days on this Christmas Special shoot, Mark is here too,

playing a First World War Captain. Is it important for Steven to have his friends around him, as he nears the end of his *Doctor Who* experience?

"Yes. I didn't really know what it would feel like, approaching the end. And I still probably don't really know. Because a lot of what it feels like, is 'business as usual, making *Doctor Who*.' So at the moment, it just feels like life as it normally is for me. But yes... I did want Mark there. And he's a very good friend. But also, if Mark

wasn't one of the very best actors in the country, he wouldn't be playing the part. I thought no-one can do this the way he can."

There's also another member of the cast who *DWM* readers would normally expect to see writing episodes, rather than appearing in them, isn't there?

"Yes, you know who's playing the German soldier? Toby Whithouse! Yes! They're my two 'go-to' writers. So I thought that was rather brilliant. But again, it solved a problem. Because I wanted a very good actor who could speak German. I came up with the idea of Toby. And Toby was thrilled, because he could be in *Doctor Who*, and he's a very fine actor indeed. But also, I just love that in my very last episode, there's my writers' room! There's the two stars of my writers' room, with guns pointing at each other, in a crater!"

Steven chuckles at the thought. What symbolism is going on there?

"Who can say? Who wants to unpack that one?"



Mark Gatiss and Steven Moffat on location for their smash-hit BBC One drama *Sherlock*.

You've got to see the funny side! But will the Master find a way to return?



Can we talk some more about *The Doctor Falls*? In particular, I want to ask about the Doctor's magnificent speech about how he does what he does simply to be kind. It *really* struck a chord with people.

"It did seem to, yeah," Steven smiles modestly. "I was really, really pleased with the reaction to that. I knew I wanted to do it from the start. And I knew that was why I wanted two versions of the Master. It just was all for that. So the Master has to listen to it twice! It's the same person reacting twice. 'But now that I listen to it again, maybe it makes some sense.' I did a lot of work on that speech. I remember when Peter was performing it, he made a very bold actor decision. The Doctor says, 'When I say no, you turn back around.' At which point in the script, it said, 'Such is his force, they stop, and find themselves turning around.' Peter said, 'Can I *not* do it that way? Can I *fail* to make them turn around, so that I have to run around in front of them? I don't want to be pompous."

It's not *The Zygon Inversion*, where I am putting on the swagger.' In that *Zygon Inversion* speech, he absolutely knows he's going to win, from the moment he opens his mouth. And this time, what Peter wanted to do, is it's ripped from his soul."

That choice really changes the feel of the scene. "He just really means it. There's no music on it. Which was [composer] Murray Gold's decision. He just looked at it and said, 'No music.' It's absolutely naked, that scene. He's not grandstanding. He's not making any jokes. He's just saying it in the simplest, most heartfelt way. It's sort of 'naked Doctor', as it were, which makes it extremely powerful. Also, if you think about it, that speech literally kills the Master. Because it divides him against himself. And it kills him."

The Master's eventual fate is beautifully poetic. In *World Enough and Time*, he tells Missy that she'd never be that self-destructive. But it turns out he's *exactly* that self-destructive. He shoots himself dead.

"Well, until he isn't. I really liked that scene. What can I say? I thought that was – for as long as it stands – the perfect ending for the Master."

I think it's perfect. But, to be honest, I'll be just as pleased when the Master does eventually return.

"Well, I'm exactly the same as you. I very much hope that ending stands... *and* I also hope that they bring him/her back someday. I'm happy to have both those contradictory thoughts in my mind."

Last issue, you wrote in your *Production Notes* column how you'd written 42 episodes of *Doctor Who*, which meant that you'd written more *Doctor Who* than you've written anything else. You also wrote that 'nobody in the world gives a damn about those numbers, not even Tom Spilsbury'. Well, you should have known better, Steven. I *do* care! And having got my calculator out, I can tell you that you've also written more *Doctor Who* than anyone else...

"Weeeell, it's a squidgy area. I've done a lot of uncredited rewrites, Russell did a lot of uncredited rewrites, Roberts Holmes did a lot of uncredited rewrites... and Terrance Dicks did a massive amount of uncredited rewriting."

That's all true. But you've still done more

than anybody else. Even if we take it at face value, and count up the number of minutes with your name on the opening credits, then you've written more than 2,400 minutes of *Doctor Who*. Robert Holmes is second with 1,660 minutes. And Russell is third with just shy of 1,600 minutes.

"Well, yes," Steven concedes. "But I've got no particular pride in the fact that I've written more than other people – that doesn't bother me. I just like the fact that I did a lot. I just like that. That was nice, that I did tons. If someone else comes along – and it'll take a while now – and beats my record, that won't bother me at all. In fact, I find it slightly disturbing that it's me who's written the most *Doctor Who*, because I'm a fan of *Doctor Who*, and it feels like I've just interfered too much."

I bumped into your wife, Sue, the other day, and she was saying, 'I've got my husband back, at last!' It seems as though she's been competing with *Doctor Who* for your affections over the past 13 years! Did you think, back when you were commissioned to write *The Empty Child*, that you'd be here in 2017, *still* writing for the show...?

"No, God, no! *God, no!*" He sounds horrified, as the thought sinks in. "I also didn't think I'd do

the showrunning job for more than three years, and I'm here after six years. Well, longer than that. But six series. Yes, I've been writing *Doctor Who* stories since 2004. That's a hell of a long time. When I wrote *The Empty Child/The Doctor Dances*, I wondered if I'd ever write another *Doctor Who* story. I was very keen to, I really wanted to. I remember asking, 'Would you have me back next year...?'"

Do you remember that press screening for *The Empty Child*? You were so excited! It was at the Imperial War Museum, wasn't it? The episode went down a storm. The other thing I remember about that day was that I'd been instructed by [then-**DWM** editor] Clayton Hickman to harangue you about the short story you'd agreed to write for Panini's *Doctor Who Annual*, but hadn't yet delivered. Remember that?

"Oh yes." Steven looks slightly shame-faced. "On that day – on *The Empty Child* day – Clayton was phoning me, and I was saying, 'It's so exciting – we're showing the episode!' But all Clayton was saying was, 'Where's the story? Where's the *Annual* story?! I have to get an illustrator to draw it!' So I had to *describe* the story to him, so he could get some illustrations done first, because I was so unprofessional!"

That *Annual* story was ultimately published as *What I Did on My Christmas Holidays* by Sally Sparrow, with illustrations provided – in advance of the story actually being written – by Martin Geraghty.

"Eventually I delivered the story and Clayton said, 'It's very good, but you could have mentioned it was set at *night!*' And they had to recolour all the drawings. I was so terrible. But that was the beginning of *Blink*, of course."

Under the circumstances, I think everyone has forgiven you. Even Clayton. Funny to think how early that was on your *Doctor Who* journey...

"Yes. I've never been involved in anything as long as this. Yes, that's from 2004 to 2017. And as showrunner, it's from 2009..."

Well, it's pretty much the same run as my years as **DWM** editor. I started working on the mag as the assistant editor in 2003, and I was promoted to editor in 2007. We've seen some times together, haven't we? And now, so many of us are all coming to an end together...

"Well, yes. I'm surrounded by people who are finishing. I'm watching my whole world of *Doctor Who* sort of blow apart in slow motion. Everyone's leaving..."

The other day, you said to me, "People keep asking me how sad I'm feeling, but I just think, 'I've had my go.'" So, do you, like me, just feel happy and content that you're leaving at the right time? That you've done everything you want to do with *Doctor Who*? That's a pretty good place to be, isn't it?

"Yeah. This shouldn't sound sad or bad, but I have absolutely no sense whatsoever that I want to do another year. I just don't. I've got no interest in doing that at all. I'm absolutely, *definitely*, done. I'm looking forward to the idea of not having to automatically say no to everything else! Whether that's writing jobs, or weekends away. I can write different things. I'm looking forward to that, hugely. But I am *so* glad it happened. I'd have been miserable if I'd never got to write *Doctor Who*! It's been amazing. Of *course* it's been amazing. *But...*"

A pause. "... I never ever want to have to explain about 'catch-up' ratings again..." **DWM**

"The Doctor's speech literally kills the Master. Because it divides him against himself."



20 amazing things about... **STEVEN MOFFAT'S** **DOCTOR WHO**

Over the past six series of *Doctor Who*, one man has helped to shape every single episode. We present our choices of the 20 most amazing things about the Steven Moffat era...

FEATURE BY **JONATHAN MORRIS**

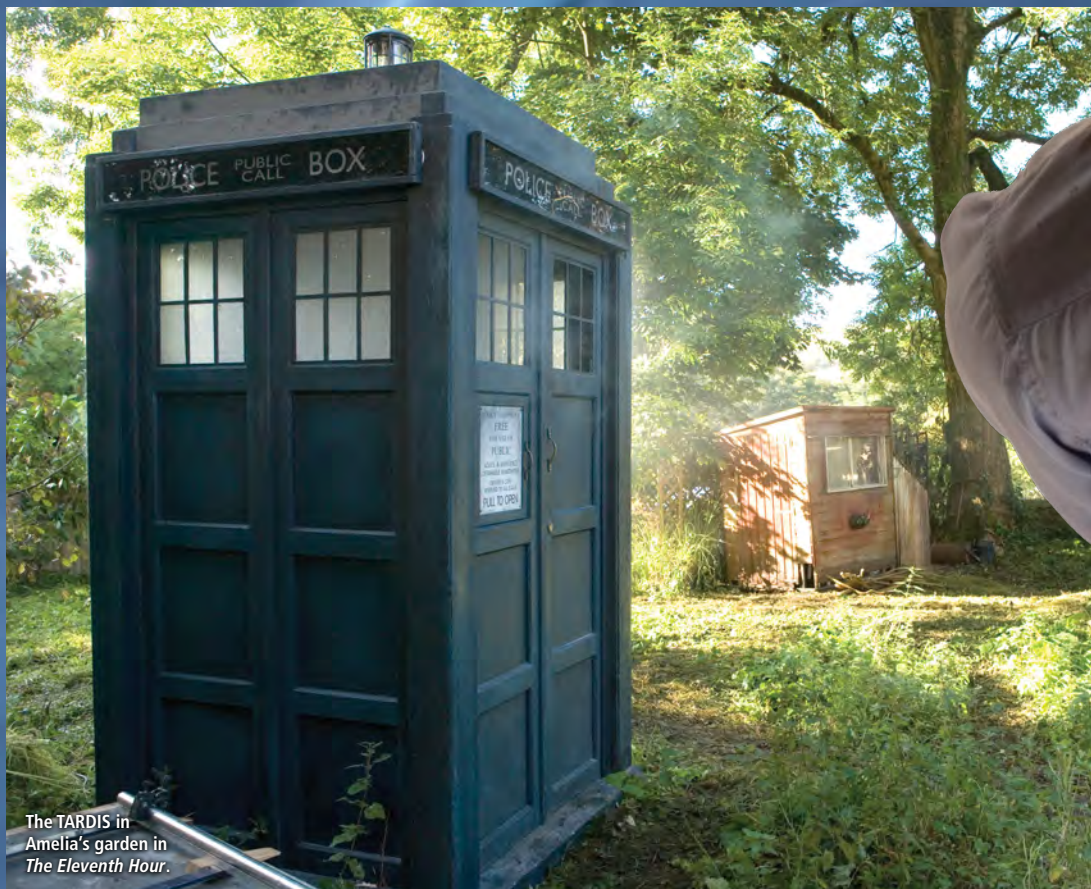
Can it really be *nine years* since the announcement that Steven Moffat would be replacing Russell T Davies as *Doctor Who*'s lead writer and executive producer ('Moffat named *Doctor Who* supremo' – *The Guardian*)?

Can it really be that long since Steven decided to put a movie career with Steven Spielberg and Peter Jackson on the backburner? (Well, no, as by the time the announcement was made, Steven had already known he would be taking over *Doctor Who* for nearly a year, and had already started writing his new episodes.)

In fact, it's over *ten years* since Steven received an email from Russell about the 'Elephant in the Room'. Real life can be very 'wibbly-wobbly timey-wimey'.

Since then, Steven has written 36 episodes, and co-written (or rewritten without on-screen credit) many more (in addition to the six episodes he wrote for Russell). He's also written countless 'prequels', miniseries, charity sketches and half a dozen or so short stories, while as executive producer he has overseen 84 episodes in total. In terms of screen time, that's about as much *Doctor Who* as was made during the entire 1980s.

There are few who have made a greater contribution to *Doctor Who*, while his work on *Doctor Who* now forms the most sizeable – and greatest – chunk of his television career (which is no mean feat, as it also contains *Sherlock*). So, in no particular order, here are some highlights of Steven Moffat's time on *Doctor Who*. The *Doctor Who* supremo!



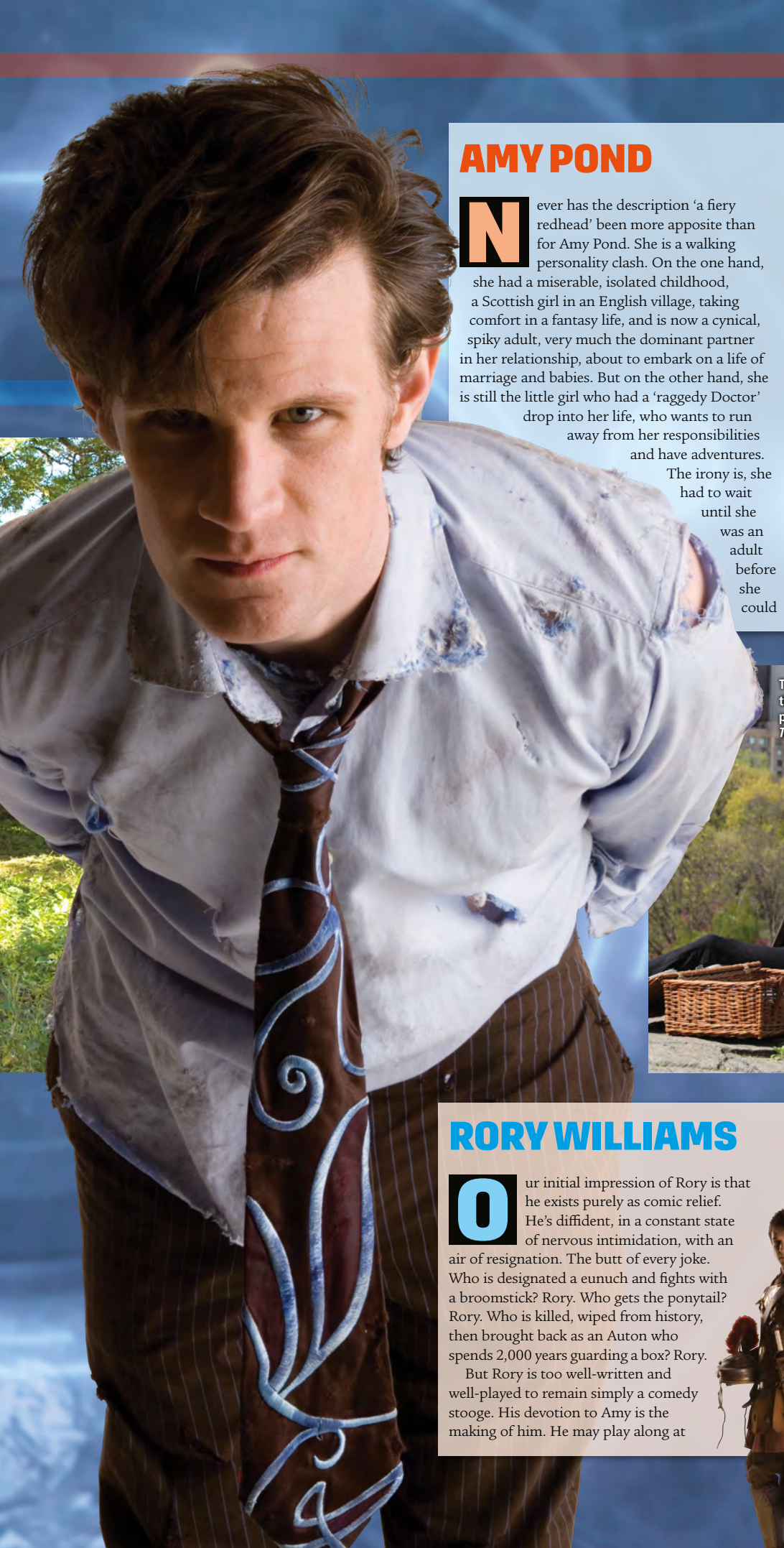
The TARDIS in Amelia's garden in *The Eleventh Hour*.

THE ELEVENTH HOUR

Steven Moffat has said this was the "single hardest script" he has ever written (although this was before *The Day of the Doctor*); on the other hand, in 2016 he listed it as one of his three greatest triumphs (alongside *The Day of the Doctor* and *Heaven Sent*). It's not hard to see why it was so challenging – it's a fresh start where the only pre-existing element is the TARDIS – nor why it was such a success. Matt Smith's Doctor is so captivating and so firmly established that when a clip of David Tennant appears at the end, you

have kind of forgotten that he was the Doctor only three months earlier. Plus, it introduces Amy Pond, Rory Williams and the sinister crack in time and sets up threads that will run for the next four years.

But, aside from the shopping list, *The Eleventh Hour* is just an incredibly strong story. It might be Steven's most tightly plotted *Doctor Who* episode. You don't notice how many clever things it is doing because it is telling an incredibly exciting story at the same time; it's basically a hostage crisis, with an alien fugitive holed up on Earth, some alien police placing the planet under siege, and the Doctor acting as the hostage negotiator. It's *Dog Day Afternoon* in an English country village with a shape-changing snake in the Al Pacino role.



AMY POND

Never has the description 'a fiery redhead' been more apposite than for Amy Pond. She is a walking personality clash. On the one hand, she had a miserable, isolated childhood, a Scottish girl in an English village, taking comfort in a fantasy life, and is now a cynical, spiky adult, very much the dominant partner in her relationship, about to embark on a life of marriage and babies. But on the other hand, she is still the little girl who had a 'raggedy Doctor' drop into her life, who wants to run away from her responsibilities and have adventures.

The irony is, she had to wait until she was an adult before she could



Amy Pond: the first face seen by the Eleventh Doctor.

do all things she wanted to do as a child. She is torn between the mundane and the magical, between adulthood and childhood, between Rory and the Doctor. And, Amy being Amy, she refuses to accept that she can't have both.

Now let's do some cod psychology. Imagine a little boy, Scottish and frowny, who discovered the magical world of *Doctor Who* when he was about six. He then grew up into an equally Scottish and equally frowny adult, who – after doing all the grown-up things like getting married and writing BBC Two sitcoms – suddenly found himself doing what he dreamed of doing as a boy; making up adventures for *Doctor Who*. It would be a huge reach to say that Amy was autobiographical, but there is one similarity: Steven Moffat is The Boy Who Waited.

The Doctor and the Ponds enjoy a picnic in *The Angels Take Manhattan*.



RORY WILLIAMS

Our initial impression of Rory is that he exists purely as comic relief. He's diffident, in a constant state of nervous intimidation, with an air of resignation. The butt of every joke. Who is designated a eunuch and fights with a broomstick? Rory. Who gets the ponytail? Rory. Who is killed, wiped from history, then brought back as an Auton who spends 2,000 years guarding a box? Rory.

But Rory is too well-written and well-played to remain simply a comedy stooge. His devotion to Amy is the making of him. He may play along at

being the humble underdog, but when Amy is threatened he will stop at nothing to protect her. He faces the twelfth Cyber Legion singlehanded; he sees Amy dissolve into a puddle; he sees her transformed into a doll; he is forced to abandon an older version of her – but he remains steadfast. He loves her so much he's convinced she cannot possibly love him as much – but she does. And in *The Angels Take Manhattan* he is willing to give up his life for her.

Through Rory, Steven has given hope to every man who secretly thinks that their girlfriend or wife is out of their league (in other words, every man with a girlfriend or a wife). Because Rory shows that, with the love of a good woman, every man can become a hero.



RIVER SONG

If the Doctor had a Facebook page, how would he describe his relationship with River Song? The answer: 'It's complicated.' Because love affairs are complicated enough when they occur in the right order; the implications of a non-linear relationship are mind-boggling. As River says in *The Impossible Astronaut*, "Every time we meet, I know him more, he knows me less. I live for the days when I see him, but I know that every time that I do he'll be one step further away." The first time the Doctor is kissed by River is the last time she kisses him. It's heartbreaking every step of the way.

So if you find yourself with a spare weekend, try watching all the River Song stories in the order she experienced them. You'll be amazed how incredibly well they fit together. How her character develops, how her relationship with the Doctor sparks, grows and falters. The attention to detail is meticulous; nearly every apparently throwaway line in *Silence in the Library/Forest of the Dead* is paid off in a later episode or – astonishingly – seems to be paying off something that happened in a later episode. Either Steven has a time machine of his own (which seems unlikely, because he would go back and recover all the missing episodes) or he is a very clever man who really *pays attention*. We all know *Doctor Who* fans have a great eye for detail when



The Doctor's missus – played to perfection by Alex Kingston.

it comes to continuity – what you might term a pathological capacity for pedantry – and Steven is not only no exception, he is possibly the most keen-eyed/continuity-obsessed *Doctor Who* fan of them all. It is our great fortune that he has used his gift for good and not for evil.

It's no secret that the Doctor and River Song relationship owes a debt to a similarly non-linear romance in the novel *The Time Traveler's Wife*.

But Steven's achievement is greater, because when Audrey Niffenegger was writing the novel, she could go back and rewrite bits if they didn't fit. Whereas, with the Doctor and River, Steven was making it up as he went along. Once an episode was broadcast, he was stuck with it. For their storyline to hang together so seamlessly is as mind-boggling an achievement as the storyline itself.

The other remarkable thing, though, is that River Song is so much more than just a bit of ingenious plate-spinning. She is every much an equal to the Doctor; she certainly matches him in deviousness and daring. She is audacious and procacious. She is dynamic and self-assured but also vulnerable and insecure. On top of that, she has feminine wiles and she's not afraid to use them. She has all the contradictions of a fully formed character; she's not merely three-dimensional, she's four-dimensional.

In short, she is probably the strongest female character ever to appear in *Doctor Who*.



Don't blink!

THE WEEPING ANGELS

To create a new monster with as much impact as the Daleks or Cyberman is no easy feat. It's not easy to even get into the second division of Autons, Silurians, Ice Warriors and Sontarans. Russell T Davies came up with the Slitheen, the Ood and the Judoon, but even he couldn't match the Daleks.

Which is why the Weeping Angels are one of Steven's greatest achievements. They combine all the ideal qualities of a *Doctor Who* monster: they are scary, they can easily be imitated by children, and they are extremely cheap. All you need is a toga, some wings, a mask, some stone-grey spray paint, and a supporting artist who can stand still on cue.

They may have first appeared during the Davies era in *Blink*, but they've become the monsters since: in Matt Smith's first story to be recorded, as the only monsters worthy to provide Amy and Rory with a send off; plus cameos in *The God Complex*, *The Time of the Doctor*, *Hell Bent*, *Blue Peter* and the final episode of *Class*. To paraphrase the great Paul Simon; the angels are now in *Doctor Who*'s architecture.

VINCENT AND THE DOCTOR

A very simple idea lies at the heart of *Vincent and the Doctor*. Anyone who's ever lost someone in tragic circumstances, particularly where they have taken their own life, will feel that a terrible injustice has been perpetrated. It just seems so monstrously unfair that they should die without knowing how much they were loved. You can't help thinking that if only they had *known*, maybe things would have been different.

That's why *Vincent and the Doctor* is so powerful. It's about that desire to put things right. It's a blatant piece of wish-fulfilment from its writer Richard Curtis, who has made a career based on wish-fulfilment of one kind or another. With Vincent van Gogh he chose the perfect subject, because of the immense gulf between how lowly he was regarded when he lived, how much he

suffered, and how highly he is thought of now. It's all beautifully expressed in that scene when Vincent is taken to the future and learns of his legacy.

Yet it doesn't change anything. He still kills himself. The story gives us the wish-fulfilment of 'if only they had known' and shows us that it wouldn't have solved Vincent's mental illness; that it is, sadly, not so easily overcome. It's a story anyone can relate to; just as Amy wants to see all the paintings Vincent would have gone on to paint, fans of John Lennon, for example, want to hear all the songs he would have written. And anyone who has lost someone will regret that that person will now miss out on so much; they will never get to meet newborn nephews or grandchildren, they will never share another Christmas, they will never get to watch new episodes of *Doctor Who*. They will never know how much they were loved.

Because Steven Moffat didn't write it, you could perhaps be forgiven for underestimating his contribution. But even when his name isn't in the titles, Steven's ideas and sensibilities will have shaped that episode every step of the way; from

A heartbreaking tale about depression.



deciding which writer to hire, giving them an idea for a story or deciding which of their ideas to take forward; giving notes on every outline and draft; sometimes even writing the final draft. Even once the script is finished, Steven's influence doesn't end there. In fact, his influence is greater, as he gives notes on every edit. As showrunner he has the ultimate responsibility. In short; great stories don't just happen by accident. They happen because the guy in charge knows a great story when he sees one.

THE PANDORICA OPENS/THE BIG BANG

How do you top the Daleks and Davros invading Earth as part of a plan to destroy reality itself? Why, by having the Daleks, Cybermen, Sontarans and Nestenes team up, in a story also featuring Van Gogh, Liz Ten and Winston Churchill! It's a big, loud, bonkers episode – but still has space for a disembodied Cyber-head, a Doctor-defining speech from Matt Smith and a heartbreaking love story. And then, the ultimate cliffhanger; the Doctor is locked in a box, the TARDIS blows up, and the universe is destroyed. Now get out of that!

For *The Big Bang*, Steven does that thing he loves to do for episode twos, and starts off as though he's telling a completely different story. A story which turns out to be so intricately timey-wimey that the normal laws of cause and effect give up with a weary sigh and go back to bed. But, in the end, it's not about clever predestination loops, it's about the Doctor sitting at Amelia's bedside, asking her to remember him, and Amy standing up at her wedding and bringing the Doctor back to life. It is *Doctor Who* at its most life-affirming – as a celebration of the power of storytelling.



The ultimate cliffhanger?



The Doctor meets Santa Claus in one of Steven's annual festive treats!

FESTIVE TREATS

By the time you read this, Steven Moffat's eighth *Doctor Who* Christmas Special will have been recorded. Eight times he's had to listen to *The Best Christmas Album in the World... Ever!*, working through a mental list of things to do with Christmas, crossing off everything Russell's already done in one of his Specials.

Moffat's *Grimm's-Fairy-Tales-with-time-travel* approach to *Doctor Who* is nowhere more evident than in his Christmas stories, made for the whole family to watch together in a haze of wrapping paper, cooking sherry and sprouts. *A Christmas Carol* and *The Doctor, the Widow and the Wardrobe* both draw inspiration from literature and pack an emotional punch; the former is all about

redemption, about Kazran Sardick escaping from a cycle of abuse, while the latter is an unabashedly sentimental paean to motherhood. Then *The Snowmen* combines killer snowmen with the aesthetic of *Mary Poppins*, and *The Time of the Doctor* features every *Doctor Who* action figure laying siege to the town from the lid of the biscuit tin. *Last Christmas* is a fever dream of a sci-fi horror movie box set and *Miracle on 34th Street* which raises a toast to absent friends, *The Husbands of River Song* is a screwball romantic comedy, and *The Return of Doctor Mysterio* riffs on the conventions of superhero movies. The variety is astonishing; there's something for everyone, yet they are all life-affirming and poignant. Christmas now wouldn't be Christmas without *Doctor Who* and Steven Moffat turning up on the doorstep, dressed as Santa, carrying a pile of presents.

THE DOCTOR'S WIFE

Why does Steven Moffat deserve the credit for *The Doctor's Wife*, when it was Neil Gaiman's idea? Well, two main reasons. Firstly, Steven had the good idea of asking Neil Gaiman to write a story. And secondly, he changed what the story was actually about. Neil's original idea was about the Doctor or his companion being hunted through the corridors of the TARDIS (exploring its depths in a manner not unlike *The Invasion of Time* or *Journey to the Centre of the TARDIS*) with the TARDIS possessed by a malevolent consciousness. But it was another part of Neil's idea that excited Steven; the idea that the TARDIS' consciousness could be placed inside a woman. So a story which started as being about a girl being stuck inside the TARDIS – called *Bigger on the Inside* – became a story about the TARDIS being stuck inside a girl. And through the drafts, Steven was keen to emphasise that aspect of the story, by having Idris possessed at the start, rather than halfway through.

But speaking more generally, *The Doctor's Wife* is a good example of one of the changes to

show made by Steven Moffat: a different approach to continuity. Whereas with Russell T Davies, references to show's 'mythology' had been subtle and infrequent – an odd line here, an odd Macra there – with Steven as showrunner *Doctor Who* lost its trepidation about acknowledging its past and about telling stories which explored the show's own history. The received wisdom had been that 'continuity references' were a bad idea, a turn-off for casual viewers, but that was no longer the case. The distinction between 'viewer' and 'fan' has narrowed to the point of meaninglessness. Indeed, global film franchises like *Harry Potter*, *The Lord of the Rings* and *Star Wars* demonstrate that having a detailed and elaborate mythology is not something to be ashamed of, but is part of the appeal for 'casual viewers' and 'fans' alike.

That has very much been Steven Moffat's approach, telling stories about the Doctor, exploring his childhood, his reasons for leaving Gallifrey, and teasing viewers about his name. *The Doctor's Wife* – named after a fake title used by the production office in 1983 – demonstrates that far from being a turn-off for viewers, exploring the show's mythology gives them a reason to tune in.





Vastra (Neve McIntosh), Strax (Dan Starkey) and Jenny (Catrin Stewart) – give them their own show!

THE PATERNOSTER GANG

Sometimes good ideas take on a life of their own. Watching *A Good Man Goes to War*, you could be forgiven for assuming that Madame Vastra, Jenny and Strax would be one-off characters; the ‘gag’, for want of a better term, is that they were weird and wonderful associates of the Doctor from untelevised adventures, the Doctor’s motley crew. A Sontaran nurse, a crime-fighting Victorian Silurian, and her lesbian lover; it’s like the set-up of a joke. But they were too interesting to be left as one-hit wonders. Vastra and Jenny’s relationship warranted further exploration, while Strax was too hilarious to remain dead.

So they came back in their own ‘minisode’, *The Great Detective*, followed by *The Snowmen*, and then carried the first third of *The Crimson Horror*; for 15 minutes it is pretty much a pilot episode of their own spin-off show. By *The Name of the Doctor* they were established as the Eleventh Doctor’s most loyal friends, familiar faces who could reassure viewers when faced with a new Doctor in *Deep Breath*. This is their final TV appearance to date; while their adventures have continued in spin-off media, Steven was concerned that to bring them back would be “repeating the joke” and that “the moment you start relying on something, you should probably throw it away.”

CLARA OSWALD

There have been several Claras. When we first saw her, she was a Dalek. Then she was a barmaid/governess. Then, for a year, she was The Impossible Girl. She was smart – almost self-consciously showing off her cleverness – pert and precise, flirtatious and always ready to raise a dubious eyebrow. And she was good with children. But perhaps, perhaps, the fact that she was an unsolved puzzle limited her characterisation; as she was so memorably described in *Nightmare in Silver*, she was “a mystery wrapped in an enigma squeezed into a skirt that’s just a little too tight.”

Then, from *The Day of the Doctor*, she became another Clara. The Coal Hill School teacher. The

control freak, trying to juggle a life with the Doctor with a love life with Danny Pink. Once she was no longer a mystery, and particularly once she was paired with the Twelfth Doctor, Clara came into her own. She is the Doctor’s conscience in *The Day of the Doctor*, a moral force to be reckoned with in *Kill the Moon*, she defies the Doctor in *Dark Water* and fills his shoes in *Flatline* and *Death in Heaven*. Then she grows overconfident, acting as though she is indestructible. It’s her certainty of her own cleverness – her belief that she can be as reckless as the Doctor – which leads to her downfall in *Face the Raven*, but which also makes her ultimate fate, of becoming a time-traveller on the run in her own TARDIS with her own companion, so apposite.

In short, Steven gave us the first female Doctor. She was hidden in clear view all the time. And her name was Clara Oswald.

Clara Oswald (Jenna Coleman) – loyal companion to both the Eleventh and Twelfth Doctors.



John Hurt as the Doctor’s secret incarnation in *The Day of the Doctor*.

THE DAY OF THE DOCTOR

Rather than being just one entry in a ‘20 Marvellous Moffat Moments’ article, *The Day of the Doctor* could be 20 entries in itself. Just think how many incredible things were in that story. The return of David Tennant. A new Doctor, played by John Hurt. The return of Tom Baker. Cameos from all the other Doctors – including Peter Capaldi! The return of Billie Piper. A long-awaited glimpse of the Time War. Gallifrey. The Doctor unburdened from his guilt of destroying Gallifrey. Osgood. The TARDIS landing in Trafalgar Square. Zygons. Daleks. Roundels. Coal Hill School. Queen Elizabeth I. Mike Yates in an adventure with Sara Kingdom. The entirety of *Doctor Who* celebrated, encapsulated and reinvented over 77 minutes. In 3D. On cinema screens all over the world. At once.

On top of that, there’s all the stuff that went around it. *The Night of the Doctor* giving us a second television appearance of Paul McGann’s Doctor, another regeneration, the character of Ohica and name-checks for the Big Finish audio companions.

An Adventure in Space and Time. *The Five(ish) Doctors Reboot*. *Doctor Who at the Proms*. *The Science of Doctor Who*. *The Ultimate Guide*. And, after a slight time delay, *Doctor Who Live: The Afterparty* with One Direction, Jackie Lane and the stand-up-sit-down game. Plus the huge ExCeL convention!

No wonder Steven Moffat spent most of 2013 looking as though he had the weight of the world on his shoulders. The endless meetings. The long dark nights of the soul. The burden of expectation; the BBC had decided to make the anniversary one of its carefully rationed ‘National Moments’ meaning that Steven was, in effect, tasked with delivering an Olympics-sized event single-handed. The equivalent of writing the opening ceremony, the closing ceremony, and having meetings about all the races in-between.

But there’s one other great thing about *The Day of the Doctor* that gets forgotten, or taken for granted. It’s that we all got to see it *first*. Because the story was all about the surprises – all about unwrapping the present – there were no press screenings, no annoying website previews giving away all the best bits, no articles going, “Look out for the moment when...” That was Steven’s extra gift for the fans (and non-fans); the chance to enjoy one of the best stories of all time *spoiler-free*.

MISSY

Almost the very first thing that Steven Moffat did as head writer was to introduce the idea that Time Lords can change gender; it's right there in the final scene of *The End of Time* Part Two, when the newly regenerated Eleventh Doctor wonders if he is now a girl. And that wasn't the last we heard of it; *The Doctor's Wife* referred to the gender-swapping Corsair and the Eighth Doctor was offered the choice of regenerating into a woman in *The Night of the Doctor*. And, later, we even saw such a regeneration take place in *Hell Bent* (although older fans may remember there was also an instance of Time Lord protandry in Steven's 1999 *Comic Relief* sketch *The Curse of Fatal Death*).

But, with Missy, Steven established for once and for all that in the official 'Whoniverse', Time Lords can change sex. Not only that, but they don't regard it as being particularly remarkable. Because – and this is the important thing – *their character remains the same*. On the page, Missy isn't very different from the previous incarnations of the Master. She's as flirtatious as Delgado, as sadistic as Ainley, and as bonkers as Simm. She's

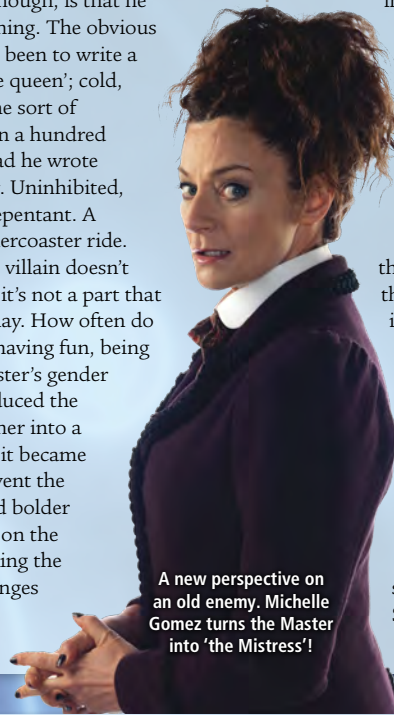
funnier, of course, even to the point of self parody, but that's inevitable when you have Steven Moffat writing the dialogue.

What's interesting, though, is that he didn't do the obvious thing. The obvious thing to do would have been to write a female Master as an 'ice queen'; cold, calculating and arch, the sort of female villain we've seen a hundred times before. But instead he wrote Missy as *completely batty*. Uninhibited, unpredictable and unrepentant. A dark, wild and sexy rollercoaster ride. And that sort of female villain doesn't come along very often; it's not a part that actresses often get to play. How often do we see a female villain having fun, being silly? Changing the Master's gender could so easily have reduced the character, turned him/her into a stereotype, but instead it became an opportunity to reinvent the character on bigger and bolder terms. Even if the lines on the page are the same, making the character a woman changes how she comes across, because the audience

will view her with different frames of reference and preconceptions about gender roles. We've all seen wild, batty male villains before – the Joker in *Batman* for instance – but a wild, batty female villain is something new. It makes you look at the character in a different way, to see her in different terms. It is refreshing and liberating.

Or, to put it another way, it is not that different from having the Doctor played by a different man. The more radical the outward change, the more sharply the underlying character comes into focus. Changing a character's gender is just an opportunity to see a character in a different light, to reveal new facets of their personality, in the same way that having an actress play Prospero or Hamlet gives a fresh insight into those characters. And, because Missy has demonstrated that changing a character's gender can be so successful and so swiftly accepted, Steven has shown that it could easily work for the Doctor too.

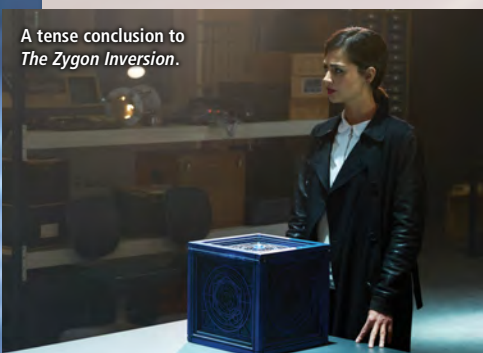
A new perspective on an old enemy. Michelle Gomez turns the Master into 'the Mistress'!



THE ZYGMON INVERSION

The *Zygon Inversion* builds to one extraordinary scene, in which the Doctor saves the day not by defeating or tricking the baddies, but by appealing to them with the power of reason. Three men deserve the credit; Peter Capaldi, for an extraordinary performance, and co-writers Peter Harness and Steven Moffat. This scene is so powerful because it does three things. Firstly, it is a point-by-point dissection of the futility of war, that it merely defers the moment when everybody does "what they were always going to have to do from the very beginning! Sit down and talk!" Secondly, it offers a solution: a willingness to forgive, which brings to mind real-life parallels, such as the Truth and Reconciliation Commission in South Africa. And thirdly, it gives us a revealing glimpse into the depths of the Doctor's psyche: "When I close my eyes I hear more screams than anyone could ever be able to count!"

A tense conclusion to *The Zygon Inversion*.



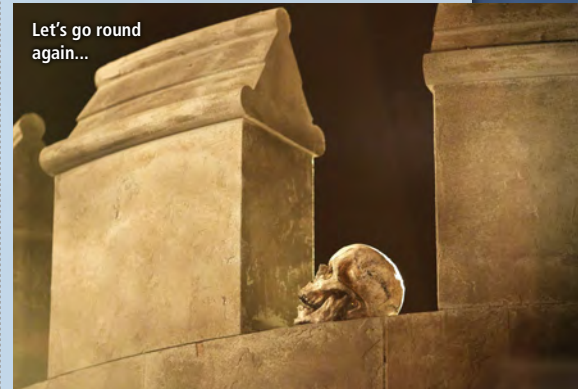
HEAVEN SENT

All writers repeat themselves. But – and here's the thing – not many writers work as hard as Steven to avoid repeating themselves. On *Doctor Who*, Steven has been pathologically obsessive to keep doing stuff that *hasn't* been done before and to keep surprising the viewer. There is no such thing as a typical Steven Moffat story. If there is a *Doctor Who* formula, he goes out of his way to avoid following it – or at least take a more scenic route. He can write anything from dark, psychological horror to life-affirming fairy tales. He's written love stories, political thrillers, screwball comedies and blockbuster invasions. But he also gets to experiment. To stretch the show's format into new shapes.

With Steven *every* story is experimenting in one way or another; non-linear events told in a non-linear fashion, unreliable narrators, surrealism. *The Beast Below* is *Doctor Who* filtered through Roald Dahl; *The Doctor, the Widow and the Wardrobe* through CS Lewis. *Listen* is more of an exploration of a theme than a plot (it's left ambiguous whether there even is a monster). *Last Christmas* is about dreams within dreams, sticking Santa into *Alien*; *The Magician's Apprentice/The Witch's Familiar* is a finale at the other end of the season, and *Extremis* is about a simulated Doctor having a virtual adventure.

The ultimate, though, is *Heaven Sent*. A story in which the Doctor is trapped and alone, facing the inexorable advance of a creature from his nightmares. To tell a 55-minute episode with one actor, with nobody to talk to except a hissing

Let's go round again...



monster in a veil and the back of the head of his dead companion; it's the sort of thing most writers would consider unworkable. But Steven not only manages it, he makes it one of the most defining episodes of the entire series. It's the Doctor escaping from an elaborate prison, but it's also a metaphor for overcoming grief; *Doctor Who* is many things but it is very rarely *profound*. *Heaven Sent* is almost symphonic in the way it repeats scenes and images with increasing speed and intensity. It's the *Doctor Who* equivalent of The Beatles' *A Day in the Life: Seven Hundred Billion Days in the Life*.

It's one of those episodes that reminds us why *Doctor Who* is the best show on television. There are other shows out there that do experimental episodes, but have any of them taken such a daring leap into the unknown as *Heaven Sent*? Because that's what Steven did when writing this. He jumped out of a window and then tried to work out how not to hit the ground.

NARDOLE

Introduced as a one-off character in *The Husbands of River Song*, Nardole proved such a hit that he became a fully fledged companion.

Not an ordinary companion, though. As Missy described him in *World Enough and Time*, he is “comic relief”, but that shouldn’t be to underestimate his importance. Having a character who can be funny in a scene is incredibly useful; it means the writer has someone to say any jokes they think up, and it means they can add a spoonful of humour to help any exposition go down. But what’s most interesting about Nardole is that he isn’t just a stooge. He is the responsible one who allows the Doctor to be irresponsible, and we learn in *Extremis* that, actually, his bumbling nature is just an act; Nardole is secretly a badass.



Nardole (Matt Lucas) puts on a brave face.



Pearl Mackie as Bill Potts – the success story of the 2017 series!

BILL POTTS

After *The Girl Who Waited* and *The Impossible Girl*... what should we call Bill Potts? *The Ordinary Girl*? *The Girl Who Asked Questions*? Or maybe she doesn’t need a capitalised epithet at all. Because that’s what is great about her. She is a breath of fresh air, a girl who walks into the world of *Doctor Who* and looks at it with fresh eyes.

Think of the first time we saw her. She asks the unaskable question – why do Daleks have suckers? Then she steps into the TARDIS, which she thinks looks like a posh kitchen, and asks, “What happened to the doors? Did you run out of money?” She points out you can’t reach the controls from the seats. She asks if two hearts give you high blood pressure.

And then, in *Thin Ice*, she asks the Doctor how many people he’s seen die, how many he’s killed, and we realise we’ve underestimated her. She’s not asking questions for the sake of it; she’s holding the Doctor to account. Where Clara would have laughed in the face of danger, Bill is genuinely terrified when she sees someone absorbed into a wall, or a corpse-bearing spacesuit. Despite this, her faith in the Doctor remains absolute. She risks everything to save his sight, then endures six months of hardship because of her belief in him, until, once again, she calls him to account: “Do you have any idea how

WORLD ENOUGH AND TIME/THE DOCTOR FALLS

It is probably not a good idea to check Twitter after watching an episode of *Doctor Who*. You will inevitably find people who didn’t like it, or who spotted something that didn’t make sense which they wish to point out to the rest of the world. But it’s an indication of *Doctor Who*’s standing in popular culture that three times this year it’s been the top UK trending topic: after *Extremis*, after *World Enough and Time* and again after *The Doctor Falls*. Nowadays people don’t wait to meet around a water cooler to discuss television. The whole nation can be raving and sharing animated gifs to illustrate their shock within seconds of the closing titles.

The many great things about these episodes are detailed elsewhere in this issue. But if a story had to sum up *Doctor Who*, this would be a great contender. It has nightmarish images; the

hospital, the bandaged figures used as scarecrows. It has a strong moral message; “try to be kind” is simply a neater way of saying to never be “cruel or cowardly”. And it has the Doctor being a hero.

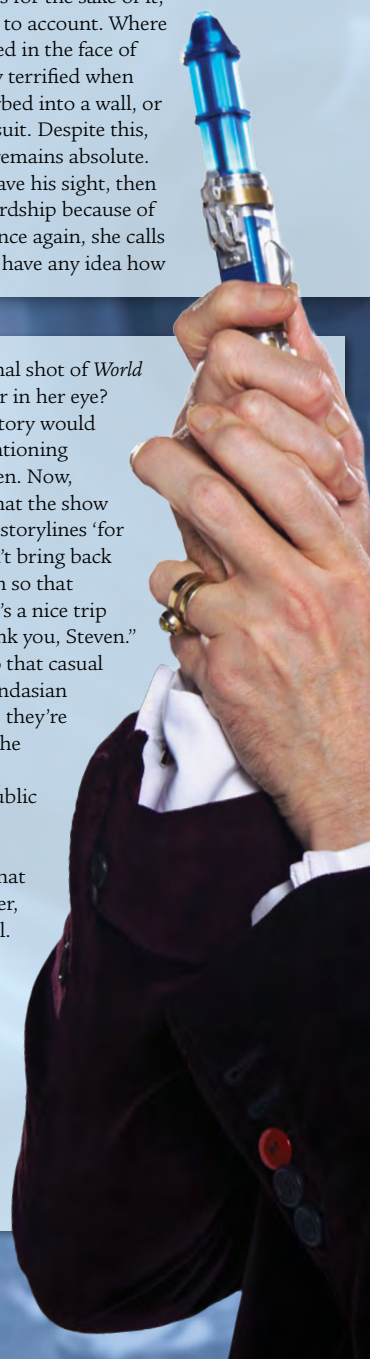
And because it’s a Steven Moffat tale, it has a clever time-travel twist. The story is built around the tragedy that the Doctor arrives too late to prevent Bill being turned into a Cyberman. If only he hadn’t spent so long explaining the timey-wimey stuff – but, as have learned this year, this is a Doctor who loves giving lectures. It also recalls *The Girl in the Fireplace* and *The Eleventh Hour*; Bill is one more ‘girl who waited’ far too long for the Doctor.

And yet it is, perhaps surprisingly, also a very traditional story. Possibly Steven’s most traditional story since *The Empty Child/The Doctor Dances*. You could split it into four 25-minute episodes if you wanted. Apart from a little non-linearity at the opening of both episodes, this is Steven writing a straightforward, very strongly plotted *Doctor Who* story. And that simplicity means there is room for the raw emotion of the story to hit home.

But it wouldn’t be a Steven Moffat story if it wasn’t doing lots of clever stuff at the same time. The progressions of cause-and-effect between the Master and Missy is deceptively simple. Steven loves to hide things in clear view – so who spotted that the key to Bill’s

salvation would be the final shot of *World Enough and Time*? The tear in her eye?

No discussion of this story would be complete without mentioning the ‘Mondasian’ Cybermen. Now, it’s been said elsewhere that the show has gone too far towards storylines ‘for the fans’. But Steven didn’t bring back the Mondasian Cybermen so that fans could go, “Ooh, that’s a nice trip down nostalgia alley, thank you, Steven.” He brought them back so that casual viewers could see the Mondasian Cybermen and go, “Wow, they’re terrifying.” He’s sharing the stuff that only fans know about with the general public – giving away our prized secrets! Imagine, for one nerve-racking moment, that you are not a *DWM* reader, not a *Doctor Who* fan at all. Imagine watching *World Enough and Time* and not knowing the significance of the chest unit. You would be experiencing the full body-horror of the Cybermen anew. It actually uses the nature of the Cybermen to make them scary.



hard the past few months have been? It would have been so easy to just give in and believe their lies. But I didn't. I fought against it, for *you!*"

The questions continue – she even notices that the TARDIS telepathic circuit does lip-synch – but in the end, the keynote of her character is her unshakeable loyalty to the Doctor. It is the cause of her downfall in *World Enough and Time* as she waits ten years for him to rescue her, and yet it is also her salvation, as her tears for the Doctor restore him to life and grant her a new existence.

Through Bill, we've been able to rediscover *Doctor Who* from first principles and fall in love with it all over again.

DOCTORS 11 & 12

Without doubt, Steven Moffat's greatest achievement as showrunner has to be casting two brilliant new Doctors. (Okay, technically it's three. We shouldn't forget John Hurt's magnificent turn as the War Doctor, in the 50th Anniversary Special.) To create one massively successful Doctor may be regarded as mere fortune; to create two smacks of genius. Two very different Doctors, two radically different approaches, but both the work of the same guy.

What's interesting is how bold both decisions were. Yes, of course, it's a shame that we haven't yet had a black actor cast as the Doctor, or a woman. Or even a ginger-haired man. The main reason for this seems to have been that, unfortunately for the rest of the acting profession, Matt Smith and Peter Capaldi were such good choices that nobody else got a look-in. But, on the other hand, Steven has ensured that *Doctor Who* will be continuing for the foreseeable future and that the Doctor has at least another dozen regenerations, so it can only be a matter of time.

But playing the 'if only' game overlooks what audacious choices both Matt Smith and Peter Capaldi were. Matt Smith wasn't an unknown actor, he had had supporting roles in two 'Sally Lockheart' adaptations and *Party Animals*, he was certainly a Name to Watch, but the idea of casting a 26-year-old was still an extraordinary decision. Not least because Steven had specifically been looking for an actor older than David Tennant. Could somebody so young, so fresh-faced, convincingly portray a 907-year-old alien? The answer was a resounding yes, because Steven had noticed one crucial thing: that Matt Smith is weird. He has an eccentric physicality, restive and ungainly, and thinks by wagging his fingers. And Smith was a departure in other ways; Russell

T Davies had re-established the Doctor as a working-class hero, with informal speech patterns and regional accents, while Smith was a little bit posh.

And where previously the Doctor's clothing had been deliberately conventional, playing down the

The Twelfth Doctor – the wonderful Peter Capaldi – gets the Daleks' attention.



The Eleventh Doctor, portrayed by the amazingly versatile Matt Smith.

idea of him being an extra-terrestrial academic, Smith was dressed very much as a boffin, in a tweed jacket and bow tie. After five years of the show trying to get *away* from the notion of the Doctor being a dotty professor in a frock coat speaking BBC English, Steven went to the other extreme and, with Matt Smith, created a Doctor in the mould of Patrick Troughton, an undergraduate wizard with the TARDIS as his grotto. Yes, the Doctor was still played by a handsome young actor, but in every other respect he really couldn't have been more different from David Tennant.

In some ways, Peter Capaldi was a much easier choice. As soon as the rumours started whirling that he might be the Twelfth Doctor, he seemed such an obvious candidate that it was a case that if he hadn't been cast then whoever was chosen would've been a disappointment. And yet, an older Doctor? An actor the same age that William Hartnell was when *he* was cast as the Doctor? It's not exactly standard practice in television to recast a role played by two very young, very handsome actors with an (equally very handsome) actor of the older generation, and risk alienating the more... superficial members of the audience.

But in the end, it was no risk at all. Capaldi has been fantastic. Again, like Smith, his portrayal harks back to earlier Doctors; the grand, "light bulb that glitters" of Jon Pertwee with the brooding darkness of Tom Baker trapped in a lighthouse or anguishing over two bare wires. He's given us a spikier, more alien, more unpredictable Doctor; a more philosophical, morally driven Doctor. With his tirade in *The Zygon Inversion*, he has given us one of the greatest, most important moments of *Doctor Who*. In *Heaven Sent* he showed us a more desolate Doctor we had never seen before. And yet, from his dance in *Flatline* to stealing Davros' chair in *The Witch's Familiar*, he has been hilarious.

And, with Capaldi as the Doctor, speaking lines written by Steven Moffat, the show has remained a worldwide success. Having demonstrated that the show thrives on change, on the most radical reinvention possible, Steven has succeeded in his main responsibility as showrunner: he has secured its future. He has shown that *Doctor Who* can not only survive a change of showrunner, it can be taken to even greater heights. *DWU*

TEAM STEVEN!

We asked many of the people who have worked behind the scenes on *Doctor Who* to tell us some of their favourite memories of Steven Moffat, his writing, and his time on the series over the past decade or so. This is what they said...

RUSSELL T DAVIES



We do not know how lucky we are.

When asked to consider Steven's finest moments, I was overwhelmed by images. Heroes and villains. Battles and beauty. Monsters and children. Then

I realised that I'd only got as far as 20 minutes into *The Empty Child* – round about the joke about Marxism and West End musicals – and had to sit down for a cup of tea.

I think, as fans, we can focus on the detail – Mondasian Cybermen! – at the risk of missing the bigger picture. That picture being, in Steven's case, that we've just seen one of the greatest sci-fi body-horror thriller action-adventure romances (plus comedy) of our entire lives, beamed on to our TVs for less than 10p, written by a world-class master of his craft who's now so in command of his talent, he's riffing on ephemera from 1966 and turning it into gold, whisky, sex, whatever turns you on best. We truly do not know how lucky we are to have a man of this calibre writing our favourite show.

Since leaving *Doctor Who*, I'm approached, now and then, by strangers who remember my withered husk from *Doctor Who Confidential*. There's a glint in their eye as they say, "What d'you think of it now?" An awful lot of those people are dying for me to trash it. I think, genuinely, they're trying to achieve an intimacy. I think, nastily, they want me to say something bad so they can take it online and have some strange sort of fun. And when I say, "I love it!" they often think I'm lying.

I love it. I love every episode the man's written. I love the other episodes he's rewritten and I think few people know how many that is. I love the detail, I love the scale, I love the people, I love the jokes. I love the fact that Steven himself is quite down on *The Beast Below*. The whole of the UK on a spaceship? The whole of the UK is a spaceship? I'd retire there and then, complete. Nope, for him, it just wasn't good enough.

I love the man, in truth, I love his mind, I love his standards, I love his rigour, his darkness, his kindness, his ambition, his love of TV. I love the man who wrote the very last line of *Coupling*, which shows what a lovely human being he is.

I love his women. Consider, in bad fiction, which is most fiction, how women's roles, which have



Like most families... it's complicated.

"I love every episode Steven has written. I love the detail, the scale, the people, the jokes."

suffered so many years of neglect that they can be summarised as 'women's roles', fall into the same old categories. They are reduced to the Mother, the Wife, the Daughter, the Bride. Agents of sex and childbirth, nothing more.

But then look at what Steven does with those categories. The Bride stands tall at her reception – literally in her wedding dress – and summons the Doctor back into existence with an Old Maid's rhyme. When the Bride has a Daughter, it's a vital part of a galaxy-spanning revenge. The Daughter then becomes the Wife, a woman of such swagger and joy and tenderness, the Time Lord finally falls in love. We're not done yet. A lesser category pops up, the Dominatrix, complete with eye-patch, but don't worry, the Bride who's the Mother of the Daughter who's the Wife kills her stone dead! Then a lesbian travels the universe and everyone adores her. And nestling at the heart of the show is *Doctor Who*'s very own problem category, the Companion, a title inherently subordinate to the Man. Until Clara comes along! Companion to every single moment in the Doctor's life. A woman so strong that in her first appearance, and her last, Death itself cannot stop her. A decade before *Wonder Woman*, Steven started weaving his own vast female mythology across the stars, in a funny old children's show on Saturday teatimes.

I could mansplain all day, but the other thing I love in Steven's writing is the complexity. I've heard

some tiny, distant rumours that some people might have a problem with that. But I think it's the very thing that will ensure *Doctor Who*'s longevity. You see, in the old days, us older fans fell in love with this show because it was porous. It had gaps. It was cheap, it was rushed, it was lovely and brave and unapologetic, using three walls in Lime Grove to create an entire Dalek invasion of Earth. All those gaps allowed us in. We imagined the offstage armies. We embraced the wobbles and bumps. If Sutekh had a secret hand on his cushion, we hooted, or invented a reason why (Clara!). But we either imagined it better, or saw how good it was underneath. Which is exactly like falling in love.

Now, the modern show has a lot more money.

You can see those armies centre-stage. Gallifrey is so gorgeous, it has a spare city. Cyber-fleets can explode behind Rory's head as a throwaway joke. And sometimes, a glossy show allows the mind the slide off. But Steven has created a brand-new porous surface.

He invites us into the plots. He gives us stories which vault and somersault and double-back and trick and trap and treat. It's not so much porous, it's more like a great big spinning double helix, and we're clinging on, spinning for our lives, and yelling with joy. Yes, it's complicated, but that's wonderful. It will keep people thinking about the show forever.

Okay, my favourite moment? It's my favourite joke. *A Good Man Goes to War*. Rory approaches River Song in the Storm Cage, and she says she's been on a date with the Doctor, to the frost fair in 1814. "He got Stevie Wonder to sing for me underneath London Bridge." And for a second, there's that lovely shiver as you anticipate the punchline. "Don't tell him."

That's a small moment from a man who's created empires. But a favourite joke is a beautiful thing. I just looked up the line and it turns out, I've long since paraphrased it, but that's even better – like I said, Steven makes us part of the text, and now I own it! The point is, I think of that line every few days. Literally, a couple of times a week, every week. Every now and then, when I'm washing up, or watching TV, or walking into town, or whatever, it pops into my head. "Don't tell him." And I laugh. I laugh, every single time. It's been making me laugh for six years and it will make me laugh for the rest of my life. Very few people can write a line capable of that.

We have been so lucky.

MARK GATISS

There are so many happy memories to choose from, but something that I always recall with a smile was a readthrough, probably in 2009, right at the beginning of Steven's tenure. It was an unusual readthrough in that it was actually several episodes (as I recall, *The Eleventh Hour*, *Victory of the Daleks* and the first half of *The Beast Below*) intended to let Matt Smith get a feel for how his Doctor was going to play out. When we got to the bit where the Spitfires attack the Dalek spaceship Steven raised his arm into the air and yelled, "THIS is television!!"

It's been such a wonderful journey through space and time.

NICHOLAS BRIGGS



I have so many great remembrances of Steven Moffat and his work. Pick and choose.

I remember during the days of the Chris Eccleston series, Rob Shearman used to invite a bunch of us round for some socialising after the broadcast of each episode. At one such gathering, Steve tantalised us with the fact that he had a DVD of *The Empty Child* in his bag. It was yet to be broadcast. After a moment's hesitation, a sort of sneaky, undercover agent look passed over his face and he said to us, "Would you like to watch it?" We jumped at the chance. We'd been loving the new, new, new series of *Doctor Who*, but this one took our collective breaths away. It was something completely different. It was as though the new series of *Doctor Who* had started all over again, in a completely different way. That was my first contact with Steve's interpretation of *Doctor Who*. It's easy to forget, after having watched many years of his kind of *Doctor Who*, how incredibly, delightfully different it was back then. It felt sublime.

I would just add at this stage that Tom Spilsbury pointed out to me, after years of my having called Steven 'Steve', that Steven doesn't like to be called 'Steve'. I was mortified. We worked out that I must have picked up this habit from Mark Gatiss, the only other Earthling to call Steven 'Steve'. At the next opportunity, I apologised to Steve – I mean Steven, d'oh! – and I can confirm here in writing that after I asked, 'Do I need to change the way of address you?' he said it was fine for me to continue calling him 'Steve'.

And talking of Mark Gatiss, it was at Mark's 50th birthday celebrations, when I was about to leave around midnight that Steve and his wife prevented me from leaving. "No you're not," he said in an avuncular tone. "You're coming to sit down with us." We ended up



The Empty Child and The Doctor Dances – where Steven came in...

having a fantastic chat. It started off with us comparing notes on how many *Doctor Who* fans hated us, with Steve saying to me, "No, no, no, Nick, they hate me far more than they hate you!" But then, most delightfully of all, we discovered we had a love of *Columbo* in common – except that Steve knew *everything* about it. I felt like such an amateur *Columbo* fan. Then we talked about *Callan* and *Alias Smith and Jones*, the latter of which Steve had some fantastic stories to tell about the recasting of one of the leading actors. It was such a lovely conversation and it was so brilliant for two old codgers like us – I am slightly older than Steve – to reminisce about television from our childhoods.

One of the most impressive bits of public speaking I ever saw was when Steve addressed the Sherlock Holmes Society

of London at a huge banquet thingy in the House of Commons. He spoke for about half an hour – with no notes – and was hugely interesting, insightful, hilariously funny, and managed to tell a completely coherent story with the most amazing punchline. He brought the House down – but not in a Guy Fawkes sort of way, naturally.

TOBY WHITHOUSE



Steven 'in the room' is a sight to behold. I've never worked with anyone so inventive, ingenious and so amazing at untangling narrative knots. There we'd be, steadily navigating our way through a story, when suddenly we'd hit the rocks. Me, Brian and the script editors would stare in horror at each other as the plot slowly started to capsizise. But Steven will mull for a moment, take a sip of tea and say, "Well, you could always *insert amazing plot twist or resolution*." We'd all look at each other, the relief palpable and I would go on to claim the idea as my own in interviews. The thing is, this happened so often that Steven

probably doesn't even remember which stories/scenes/scripts he saved. (Unlike me. I keep a log of all the clever things I've said in meetings. And both my jokes.)

On a personal level, Steven gave me endless opportunities and a staggering amount of freedom, for which I will always be grateful. He guided but never meddled, he was exacting but generous.

I loved writing *Doctor Who*, and that's all because of Steven. The best of his scripts were, I believe, the best of television.

TOBY HAYNES



Where do I start? I had such an amazing time on *Doctor Who*, packed with so many mind-blowing moments to pick from – shooting all night on

Stonehenge, flying over the Grand Canyon in a helicopter, getting to be a Dalek operator for a scene; the list is endless. But if I was forced to pick just one personal moment, I'd choose the day I woke up to find my first Steven Moffat *Doctor Who* script in my inbox – reading *The Pandorica Opens* for the first time made me feel like a kid on Christmas Day pulling presents from my stocking... I just couldn't believe I was going to get play with all those toys! I think the scene in *The Big Bang* when the Doctor bounces around time using the vortex manipulator pretty much defines Steven's era for me – he really pushed the boundaries, weaving a complex narrative with such imagination and wit.

Thank you, Steven!

STEVE THOMPSON



Steve sent me an email when he invited me to write for *Doctor Who*. It simply said, 'OK the TARDIS needs you.' I still have it and treasure it to this day. ►



Steven and Mark – co-conspirators!

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Mind-blowing moments!



Steven Moffat and director Rachel Talalay, on set for *The Doctor Falls*.

TOM MacRAE



My favourite thing Steven did? Bill Potts! Hands down. I bloody love that woman and everything she stands for. Pearl is exquisite in the part, and

her dynamic with Peter is warm and feisty and challenging and loving and student-y and teacher-y all at the same time. I live in LA now, so I know far fewer *Doctor Who* fans than I used to, but my American friends who devour the show on BBC America compliment her performance and the way she was written, again and again. She's a huge hit Stateside and deservedly so.

Well done, Steven!

RACHEL TALALAY

I don't have masses of stories about Steven, because we don't hang out a lot, but I just get to sit and gawp at his brilliance. But here's a really memorable moment for me – I don't think I've told it in the magazine before.

In the edit suite during *Hell Bent*, I asked Steven if he had anything specific he wanted for the paint peeling off Clara's portrait on the TARDIS, as I was about to go talk to the Visual Effects artists about it. He casually answered, "The logic is flexible, the poetry is immutable."

And we all continued editing, except my brain went "What?! That's one of the most amazing thing I've heard and it was just a casual comment." So I quietly wrote it down, because I knew I'd forget it. And the more I thought about it, the more it became

a film-making mantra – so I started using it when I teach.

Do not misinterpret that to imply, 'Be timey-wimey'. It was said in reference to a visual – that the feeling that it evokes is more important than the mechanics of how it is created. It's all about the net result for the audience. And that's just Steven on a throw-away day!

But my personal favourite memory of Steven is when we showed him the first edit of *Heaven Sent* and at the end he couldn't talk. He was *that* pleased. He said, "I didn't think it could be pulled off." He'd become so enthralled, he hadn't even written any notes.

JAMIE MATHIESON



Sometimes Steven loses track of the notes he's given you. Several times he's sung my praises over a concept or turn of phrase which I have to remind him were

originally his ideas. "You're actually complimenting yourself there Steven..."

One time in my first year he was incredibly supportive. It was late in the writing of *Mummy on the Orient Express* when Steven came to a meeting and said to the producers and script editors something to the effect of, "I haven't really got any notes. I'm just here to protect the script from you lot."

It got a laugh, and was said partly as a joke, but there was a grain of truth to it. *Mummy* had a long messy script development as I struggled with the plot and rewrote it massively. But when it finally

came into focus, Steven was there as a fellow writer to show that he was in my corner.

Whatever other hats he wears, when push comes to shove, he's a fellow writer and he's in your corner. So thanks boss, for the countless tucks and tweaks, the bad ideas mercy-killed, the good ideas championed and freely given. And thanks for giving me the chance in the first place. To misquote the Doctor: "You just showran the hell out of *Who*." Can't wait to see what you'll do next.

CATHERINE TREGENNA



I think it goes without saying that Steven Moffat is a genius. *Heaven Sent*, for example, is one of the most compelling pieces of

television I've ever seen. He treads the line between fear and warmth, the chilling and the uplifting brilliantly. What really struck me about jumping on board the *Doctor Who* spaceship full of nerves, as is my wont, was how generous and collaborative the whole writing process was from start to finish. I felt guided and respected and most importantly realised that they wanted to hear my voice. Believe me, this is pretty rare, so I'm so glad to have been part of that era. I remembered that writing is – and should be – fun, as well as agonising. I also got to write for the amazing Peter Capaldi and Maisie Williams and drunkenly sing Simon and Garfunkel songs with (or was it at?) the hugely talented director Ed Bazalgette after the wrap party! Happy days!

PETER HARNESS



Showrunning *Doctor Who* is one of the most – if not the most – rewarding and exciting jobs that you can take on as a writer. That's what they say in the

interviews, these enthusiastic showrunners. And it's true, I guess, on paper – some of the time. However, it's clearly one of the most stressful, thankless and daunting things you can be crazy enough to spend your time and your not inconsiderable talent on too. It's a *tough* job. The sort of thing that wakes you up every morning at 3:35am with a blind, terrified omniscient. The sort of thing that requires you to be putting out a hundred and one differently combusted fires whilst handing in eight different scripts by yourself and (nominally) six other writers while giving three-hundred-and-twenty-five interviews and dealing with eight-thousand-and-fifty-seven meetings in two hundred-and-nine different places.

But d'you know what's happened, in the decade or so that *Doctor Who* has been back on the air? Some compelling and immoral universal power (the Mara, for my money, or maybe the Great Intelligence, if there is such a thing in our dunderheaded universe) has persuaded *three* – count 'em, THREE – of the best, most popular, most highly respected and most in-demand TV writers OF ALL TIME to give over the entirety of their output, their imaginations, their personal lives, their physical and psychological well-being to the service of *Doctor Who* – and, by extension, to its fans. We should be eternally and gob-shuttlingly-thank-you-guv'-nor-grateful for that fact. We are luckier than we could possibly imagine, having these brilliant, brilliant people working night and day on our favourite programme so we can pass idle judgement on it.

I remember how tremendously exciting it was to see *The Eleventh Hour*. God, that was an electrifying hour of television, God, it felt different. God, it was *amazing*. And why? Because this was the first time, since it came back, that we were taught, that we were *schooled*, as viewers, in the essential truth about *Doctor Who*: that it's about *change*. That it, like life, depends upon renewal. On chucking out the old and charging confidently ahead with the new. How do you cope with inheriting the most successful show on TV, from one of TV's most successful writers? You stride bravely ahead (even if you don't feel brave), and make it your own.

And Steven Moffat has embodied that. He has embraced and inhabited the essence of what the show is all about. Over the last eight years, he has gone confidently on, reinventing and reimagining *Doctor Who* in ways that would have curled David Whitaker's hair. There seems to be no challenge that he can't rise to;

Nobody does it better.



no Everest he can't climb and place a TARDIS (complete with flashing light) on top of. How on earth do you go into something like the 50th anniversary, bearing the weight of so many different expectations – your own, the BBC's, and most importantly, the millions of viewers and fans all over the world – and come out of it clutching the glittering, perfect treasure that is *The Day of the Doctor*? I'm damned if I know. With every year and every new (and bonus extra) Doctor, he's pushed at the boundaries of what is possible, and whenever you think, while watching *The*

Pandorica Opens, *Listen*, *Heaven Sent* or *World Enough and Time*, "he can't top this," he's always gone ahead and topped it, the clever sod. He confounds the possible. He explodes the expected. In writing terms, he's a total superhero. He has made *Doctor Who* the kind of worldwide success that us crusty old grumps who were still reading this magazine in 2002 could hardly have conceived of.

And d'you know what? Within all this talent, within all this crazy conveyor-belt, within all this responsibility, he also manages to be an incredibly decent and

kind human being. That's the most difficult balancing act. To come out of this nuttiness and still be a person who people love to work with, who people find inspiring, who people raise their game to try to impress. Steven Moffat read-my-lips is a *great* guy. I've done three seasons with him and I still think he's fantastic.

Doctor Who will miss him. We will all miss him. Even you. But one day, he will come back. Yes, he will come back... And I confidently predict, with one flick of his Paisley-patterned wrist, he will blow everything else out of the water. To borrow a line from what I believe is his favourite (and mine) James Bond film (witness the Union Jack parachute in *The Zygon Inversion*), "Nobody does it better." And while that is sad for the rest of us – the poor writers who might seek to emulate him, or who have to pick up after him – it's fantastic news for all the fans.

So let's give a hearty "baby, you're the best" to the man who blew us away with *The Empty Child* and has only confounded our expectations from there.

Thank you, Steven. I'll just nip out and sing it from the nearest available rooftop. *Thaaank yooooooooou!!!*

Now, what are you going to do next?!

SARAH DOLLARD



The annoying thing about Steven is he's enormously clever with concepts and visuals and monsters but then he can absolutely slay you with a small, quiet,

characterful moment. Endearing and revealing moments that make you fall in love with the characters. I'm thinking of those first scenes in young Amy Pond's kitchen in *The Eleventh Hour*, and again with Bill Potts in the Doctor's study in *The Pilot*. I adored those Bill scenes. One moment that stands out for me is when she notices that the TARDIS is on top of the rug she gave the Doctor for Christmas, but the Doctor has told her previously that the police box is so heavy it had to be lifted into the building by crane. Such a simple, clever beat. It tells Bill that there's a mystery here, and that the Doctor sometimes fibs. It tells us that Bill is smart and observant and outspoken. And it tells the Doctor that Bill would be an ideal companion, should he decide to break the rules again. I love it.

RONA MUNRO



The moment, or moments that possibly meant the most to me from Steven's era, were those that unfolded in *Dark Water* and *Death in Heaven*. I found

them almost unbearably sad, but also cathartic and empowering. For me they demonstrate the amazing qualities you see in all Steven's writing, the ability to tell real human stories that are dark and difficult, but to make them accessible to all ages, to fill them with humour and compassion and hope. He made me believe in the survival of love. Can't think of many other writers, in any medium, who could pull off that trick.

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CHRIS CHIBNALL



Steven's a genius. We're all agreed on that, right?

He is also funny, of course. He has a big heart, though he probably doesn't want you to know that. He is loyal and kind and tremendously hard working. He loves *Doctor Who*

so much he gave pretty much a decade of his life to it.

In doing so, he has deepened and broadened what's possible within the show and with its lead character. He has pushed at the edges. He has done things you wouldn't think were possible in a primetime Saturday night television show. He never stopped experimenting. And then think of that list of great characters he's brought to *Doctor Who*, indelibly seared into the show's history now: sharp, vibrant, funny characters.

He has kickstarted and turbocharged careers:

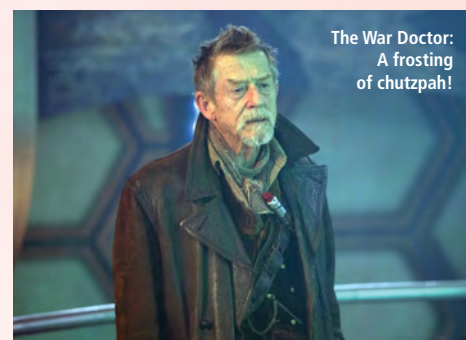


Peter Capaldi:
A cultural icon!

look at that trio of Matt, Karen and Arthur in his first year, fresh-faced and wide-eyed. Now they're all international stars, and rightly so. Look at Jenna, ruling over ITV Drama. Look at Pearl, a freshly minted star of the past few months. And

he's somehow given Peter Capaldi – an actor with the most wondrous body of work already – wonderful, challenging stories which have elevated him further, into a cultural icon.

He also did one of the cleverest things in



The War Doctor:
A frosting of chutzpah!

the history of *Doctor Who*: when confronted with an absence of a Doctor, he created a new one we didn't even know we'd missed. And he managed to find a way to present it without messing up the numbering. And then he found the greatest actor in the country to play the part. That's genius with a frosting of chutzpah.

The first word in the first email Steven Moffat sent me was, 'Oi!' He can be direct, like that. The most memorable thing he ever said to me was, "I'm sorry, but I'm about to derail your life." But that's another story.

Doctor Who is going to miss him. Pity the fool who has to follow him. *DW!*

"Steven has done things you wouldn't think were possible in a primetime Saturday night television show."

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IN THE SPRING OF 1880, IN A LAND THAT WOULD SOMEDAY BE CALLED OKLAHOMA BUT WAS THEN SIMPLY KNOWN AS THE INDIAN TERRITORY...

A MAN
CAME
RIDING.

SETH SHELTON WAS NO STRANGER TO DEATH. HE HAD INTRODUCED MANY MEN TO ITS ICY EMBRACE -- SOME FOR PROFIT, SOME FOR PLEASURE...

BUT THIS WAS THE DAY HE FINALLY FELT ITS HAND ON HIS OWN SHOULDER.

FASTER,
Y' USELESS NAG!
FASTER!

JUSTICE WAS
SETH'S ENEMY...

AND JUSTICE
HAD FINALLY
COME CALLING.

NEEEIGH!

YAAAAH!

WORP!
WORP!

The PARLIAMENT of FEAR

PART
ONE

Story: SCOTT GRAY • Art: STAZ JOHNSON
Colours: JAMES OFFREDI
Lettering: ROGER LANGRIDGE
Editors: PETER WARE & TOM SPILSBURY



SO, NEW ASGARD, CIRCA 76th CENTURY! POINTS OF INTEREST: FLYING CHARIOTS, TALKING GOATS, ROBOT VALKYRIES...

PUBLIC CALL BOX



... BUT DON'T DRINK THE COSMIC MEAD OR YOU'LL TURN ALL PURPLE AND PHILOSOPHICAL...

DOCTOR, LOOK!



OH, NO! THE POOR THING'S HURT!

WORSE'N THAT -- THE DUMB ANIMAL'S LAME...



... AN' THAT MEANS IT'S USELESS!

NO!



HANDS IN THE AIR!

AH, OKAY... JUST BE COOL, ALRIGHT?

THERE'S NO NEED FOR ANY TROUBLE! WE'RE JUST A COUPLE OF TOURISTS AND WE SEEM TO BE A BIT LOST...

ARE YOU NORSE AT ALL? EVEN A LITTLE...?



HEY! LET ME GO!

THAT WAS SOME TRICK YOU JUST PULLED THERE, OLD-TIMER -- Y' COST ME MY RIDE...

I FIGGER YOU OWE ME SOMETHIN' NICE IN RETURN.



RELEASE MISS POTTS NOW AND I'LL GET YOU ALL THE NICE THINGS YOU COULD EVER HOPE TO WANT.

KEEP HOLDING HER AND IT'LL BE A DIFFERENT STORY.



THERE'S ONLY **ONE** THING I WANT RIGHT NOW, MISTER...

HOSTAGES.

WHO'S THAT...?

A SECOND RIDER WAS APPROACHING, BUT SLOWLY, LIKE HE HAD ALL THE TIME IN CREATION.

SETH SHELTON SWALLOWED HARD.

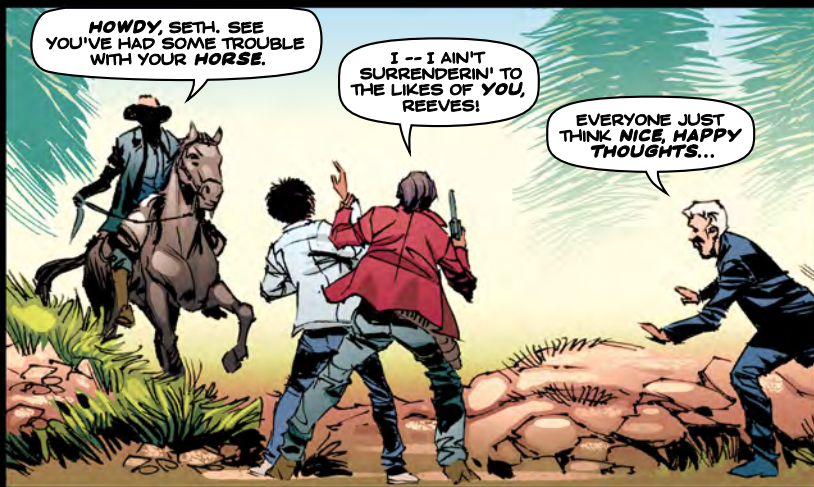
THIS WAS ANOTHER KIND OF MAN ENTIRELY.



HOWDY, SETH. SEE YOU'VE HAD SOME TROUBLE WITH YOUR HORSE.

I -- I AIN'T SURRENDERIN' TO THE LIKES OF YOU, REEVES!

EVERYONE JUST THINK NICE, HAPPY THOUGHTS...



NOW, D'YOU SEE MY GUN IN MY HAND, SETH? NO, YOU *DON'T*. YOU'RE IN CHARGE HERE, THAT'S PLAIN TO SEE...

I FEEL CERTAIN WE CAN COME TO AN AGREEMENT HERE. NO NEED FOR VIOLENCE.

HOW'S ABOUT YOU POINT YOUR SIX-SHOOTER SOMEWHERE ELSE FOR A SPELL? I THINK YOU MIGHT BE *SCARIN'* THAT YOUNG LADY.



YOU THROW DOWN YOUR GUN NOW, REEVES, OR I'LL KILL HER! I MEAN IT!



I KNOW YOU DO, SETH, BUT YOU GOTTA MEET ME HALF-WAY HERE. I'LL LET YOU HAVE MY HORSE IN EXCHANGE FOR THE LADY. HOW'S THAT SOUND?



I AIN'T MAKIN' NO DEALS!

THROW DOWN YOUR GUN, REEVES!

NOW!





THE GROUP MOVED DOWN THE TRAILS AND OVER THE STREAMS FOR A TIME, LISTENING TO THE WIND AND SHARING STORIES...

YOUR NAME'S "BILL"? TRUTHFULLY? HA-HA! ENGLAND MUST BE ONE CRAZY COUNTRY!

...UNTIL THEY CAME ACROSS ANOTHER TRAVELLER.

HEY, THAT'S MOTHER TOTIKA! SHE'S A SEMINOLE MEDICINE WOMAN. FUNNY, SHE'S A LONG WAY FROM HER HOME...

GOOD DAY TO YOU, MOTHER TOTIKA, I HOPE WE FIND YOU WELL.

WELL ENOUGH, BASS REEVES.

IT'LL BE DARK SOON. OUR CAMP'S NEARBY -- WOULD YOU DO ME THE HONOUR OF SHARIN' IT WITH US TONIGHT?

THE SEMINOLE HAVE ALWAYS **RESPECTED** YOU, BASS REEVES. YOU WEAR THE **STAR OF THE ANGLOS** BUT WE KNOW YOUR **WORD IS YOUR BLOOD OATH**.

YOU WOULD DO WELL TO **LEAVE** THESE WOODS. FIND ANOTHER PLACE TO SLEEP.

UH -- WHY WOULD THAT BE?

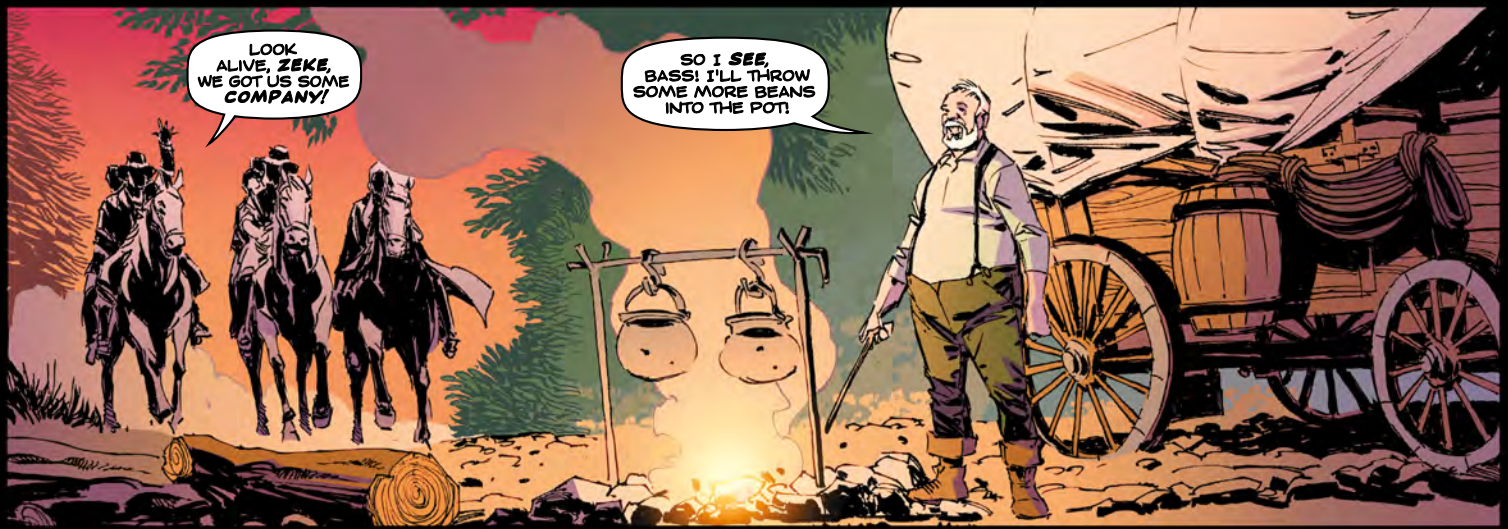
THERE ARE **POWERS** STIRRING HERE. I WILL SAY **NO MORE**.

WELL, WE'LL BE SETTIN' OFF IN THE **MORNIN'**. THE OFFER'S THERE IF YOU WANT IT.

NO, I SHALL MAKE MY **OWN** CAMP TONIGHT. REMEMBER MY WORDS...

BUT... **WAIT**. PERHAPS I SPOKE IN **HASTE**.

YES... I WILL JOIN YOU.



LOOK
ALIVE, ZEKE,
WE GOT US SOME
COMPANY!

SO I SEE,
BASS! I'LL THROW
SOME MORE BEANS
INTO THE POT!



DOCTOR, MISS
POTTS, MEET **ZEKE
TOLBERT**. HE KEEPS
JOEY AND ME FED
'N WATERED.

HOWDY, FOLKS!
HOPE YOU LIKE
COUNTRY COOKIN',
'CAUSE THAT'S
ALL THERE IS
ON OFFER!

THAT'LL
DO US,
ZEKE!



UGH-H...

WAKIN' UP
AT LAST, SETH?
NOW, YOU JUST
SETTLE DOWN AND GET
COMFORTABLE! GOOD
NEWS, SUPPER'S ON
SOON! DON'T FRET,
I'LL FETCH YOU A
SPOON...



WE GO INTO THE
INDIAN TERRITORY FOR
A FEW MONTHS AT A TIME
AND TRACK DOWN **WANTED
MEN**. WE LOAD 'EM UP AND
TAKE 'EM BACK TO **FORT
SMITH** IN **ARKANSAS**
TO STAND TRIAL.

SOUNDS
LIKE A
TOUGH
JOB.

IT HAS ITS
MOMENTS...



THIS IS **TOO
PERFECT**. AN **OUTLAW**,
A **CAMPFIRE**, A **PLATE
OF BEANS**... HEY, **ZEKE**,
CAN YOU PLAY THE
HARMONICA?

WHY, THAT
I CAN, **LITTLE
LADY**! HOW'D
YOU KNOW?

IT'S JUST
BEEN THAT KIND
OF DAY!



YOUR LAND'S
VERY **BEAUTIFUL**,
MOTHER **TOTIKA**. I'LL
BET YOU LOVE —

THIS IS **NOT**
OUR LAND, **GIRL**!
DO YOU KNOW
NOTHING?

THE **SEMINOLE**
HAVE LIVED HERE FOR
LESS THAN **FIFTY
WINTERS**!

"WE WERE ONE OF THE FIVE TRIBES. WE CAME FROM THE SOUTH, WHERE THE WATERS WERE WARM AND THE AIR RICH..."

"THE ANGLOS PROMISED IT WOULD BE OURS FOREVER -- BUT WHEN GOLD WAS FOUND THERE, THEIR WORDS TURNED TO DUST."

"THE SEMINOLE FOUGHT WITH FIRE AND STEEL. WE PAID IN BLOOD. WE COST THEM MANY LIVES, BUT IN THE END WE WERE DEFEATED..."

"AND DRIVEN WEST."

"FOR MONTHS WE MARCHED. THOUSANDS OF LIVES WERE LOST TO THE COLD. TO DISEASE. TO HUNGER."

"THE ANGLO PRESIDENT CALLED IT 'THE INDIAN REMOVAL ACT'. WE GAVE IT ANOTHER NAME..."

"THE TRAIL OF TEARS."





I-I'M REALLY SORRY...

YOUR PEOPLE HAVE SUFFERED ALSO, GIRL. I KNOW THIS.

THE PAIN OF THE SPIRIT NEVER ENDS.



HEY, REEVES! I HEARD ALL ABOUT YOU -- YOU'VE MADE A REAL NAME FOR Y'SELF IN THESE PARTS...

THEY SAY WHEN THE WAR CAME, YOU KNOCKED YOUR OWNER OUT COLD AND RAN NORTH...

YOU THINK YOU'RE SOMETHIN' SPECIAL, DON'TCHA? JUST 'CAUSE A WHITE MAN GAVE YOU A BADGE?



YOU AIN'T GONNA HOLD ME, Y'HEAR?

YOU'RE NOTHIN', REEVES! JUST ONE MORE JUMPED-UP ILLITERATE SLAVE!



WAR'S LONG OVER, SETH. NO SLAVES ANYMORE.

YOU SHOULD GET SOME REST. LONG RIDE TOMORROW. YOU'RE GONNA BE CHAINED UP TO THAT WAGON FOR QUITE A SPELL.



YOU HANDLED HIM WELL TODAY. I WAS IMPRESSED. I'M HARDLY EVER IMPRESSED, SO THANK YOU FOR THE EXPERIENCE.

JUST DOIN' MY JOB, DOCTOR.



SETH SHELTON IS A KILLER -- A PREDATOR. OUT HERE THERE'S NO POLICE AND LITTLE PROTECTION FOR HONEST FOLK. THERE AIN'T MUCH TO STOP MEN LIKE SHELTON JUST TAKIN' WHAT THEY WANT.

I'M HERE TO REMIND PEOPLE THAT MEN AIN'T ANIMALS -- THAT WE'VE BUILT SOMETHIN' BIGGER AND STRONGER THAN ANY PREDATOR...

THE LAW.



HEY, JOEY, WHERE Y'BEEN? YOU LEFT NEAR AN HOUR BACK...

SOMETHIN'S OFF, BASS -- I CAN FEEL IT IN THE AIR.

THOUGHT I'D TAKE A LOOK AROUND...



THERE'S SOMETHIN' YOU NEED TO SEE.





WELL, THAT'S JUST DANDY, OLD MAN -- BUT RIGHT NOW I'D APPRECIATE IT IF YOU KEPT QUIET...

AND GAVE ME THE KEY TO MY BROTHER'S SHACKLES.



WH-WHO ARE YOU?

THE NAME'S FRANK SHELTON. MY LITTLE BROTHER SETH HERE WAS TRYING TO REACH ME TODAY. WHEN HE DIDN'T SHOW, ME AN' MY BOYS DECIDED TO GO LOOKIN' FOR HIM.

AIN'T YOU GLAD WE DID, SETH?



LORD ALMIGHTY, YOU ARE A SWEET SIGHT TO BEHOLD, FRANK!

I BEEN PULLIN' YOU OUTTA TROUBLE SINCE YOU WAS A KID, SETH. NOTHIN'S CHANGED!



BASS REEVES AND TWO OTHERS TOOK OFF A WHILE AGO, BUT I FIGURE THEY'LL BE BACK SOON.

REEVES, HELLFIRE, WE BETTER GET READY FOR 'EM...



YOU HEAR THAT, DARLIN'? I'M GONNA KILL YOUR FRIENDS -- AND I'M GONNA MAKE YOU WATCH.

Y-YOU DON'T FRIGHTEN ME, MATE. I'VE SEEN WAY SCARIER THINGS THAN YOU...



LET HER GO, SHELTON!

HA-HA! LOOKS LIKE THE GIRLIE'S GOT HERSELF A PROTECTOR!



TAKE IT EASY, FELLA, YOU'LL LIVE LONGER!

NNGHH!

HA-HA-HA!

THWOK!



YOU ARE
CRUEL, LIKE ALL
COWARDS.

AND WHO THE HELL
ARE YOU S'POSED
TO BE?



I AM
TOTIKA. MY
NAME MEANS
FIRE.

AND I HAVE HAD
MY FILL OF BEING
THREATENED BY
WHITE MEN.



UPPITY ONE,
AIN'TCHA?



NO,
PLEASE!



TRY BEGGIN'
ME, OLD WOMAN. SAY
YOU'RE SORRY.

I WILL
NOT.

I WILL DO
THIS...



MALATCHE!
CHAT-TAY
WY-HO-WAY!

THUMP!

THUMP!

THUMP!



HEH! GONNA
DO A WAR DANCE?
'CAUSE THAT MIGHT MAKE
US LAUGH FOR A
MINUTE OR TWO...



THAT
MIGHT MAKE
ME SPARE YOUR
LIFE FOR AT
LEAST...

A...
FEW...



***KRAAW!**

***KREEE!**

***KREEE!**

NOW, YOU
DOGS -- NOW YOU
WILL FINALLY TASTE
TRUE JUSTICE...

AS THEY
TASTE YOUR
BLACK
HEARTS.

NEXT: DEATH FROM THE SKY!

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The **EMPIRE** of Mark Gatiss

He's been a regular presence on *Doctor Who* on both sides of the camera since 2005. Mark Gatiss looks back on his adventures in space and time...

INTERVIEW BY **JASON ARNOPP**

One day in 2003, back when Twitter, Facebook and new TV episodes of *Doctor Who* did not exist, Mark Gatiss received a monumental phone call from Clayton Hickman, who was then the editor of **Doctor Who Magazine**.

"Are you sitting down?" Clayton said.

"No, I'm lying down," Mark replied, since he was in bed.

"*Doctor Who's* coming back."

"What?!"

When Mark tries to sum up how he felt at that moment, he remembers it all being "too much to take in all at once, like a massive info-bomb."

Clayton told Mark that the BBC's Head of Drama Commissioning Jane Tranter and BBC One Controller Lorraine Heggessey were involved with the revival, which would be written by Russell T Davies. Recalls Mark: "I think Russell wanted Bill Nighy for the Doctor – all this info came in one go! The next day, I rang up David Tennant, who was an old friend of mine and a *Doctor Who* fan. We met at Starbucks next to St Martin's Theatre: that's where I told David that *Doctor Who* was coming back."

It's 19 May 2017. Mark has come from a press 'round-table' event for his new Ice Warriors story *Empress of Mars*. At these terrible affairs, journalists from various mainstream publications take it in turns to ask questions at a table which is rarely round. Today, Mark has had to endure the odd question like, "So what's so special about the Ice Monsters?", but now he's

typically chipper as he joins us in an Islington pub to complete our journey to the centre of Mark Gatiss, and celebrate his remarkable writing and acting achievements across the length and breadth of post-millennial *Who*.

A few years before Russell seized John Nathan-Turner's torch with both hands (settle down at the back), Mark had attempted to launch a show along similar lines to *Doctor Who*.

"I'd written a pilot for a show called *The Ministry of Time* with Clayton and Gareth Roberts – and we'd also put together this proposal to bring back *Doctor Who* itself! So somewhere amid all this, I got a no on *The Ministry of Time* from Jane Tranter or Lorraine Heggessey, and the email ended with, 'But wouldn't it be fun if Mark wrote for the new *Doctor Who*?' And I was thinking, 'No, it would be more than fun! It's imperative! Imperative!'"

Mark had already enjoyed great success with three series of *The League of Gentlemen* on BBC Two, and a film version was in the works. The imperative concept of writing new TV *Who* dangled tantalisingly until Christmas 2003, when he received The Call from Russell T Davies himself.

"Best Christmas I've ever had!" Mark says, beaming. "He said he wanted me to write for the new show. He might already have sent me the series breakdown, and Episode 3 was called *The Name's Dickens, Charles Dickens*. How I hoped he'd ask me to write that one..."

When we gaze across the nine *Doctor Who*



"Gwyneth!
Get down here now!
We've got another one!"

TV episodes Mark has written to date, there's a common thread. The first and last stories are set in the Victorian era, with another Victorian story around the middle. What is it about Victoriana that consistently draws him back in?

"It was my favourite era as a kid. It's all to do with early influences: *The Time Machine*, Sherlock Holmes, Dickens... I love the language of the period. All those Doyle-isms and little ticks of speech. There's something quintessentially *Doctor Who* about Charles Dickens seeing some ghosts, but they're aliens. It sort of fits, doesn't it? It's very *Doctor Who*."

Indeed. And of course, that was the brief for Mark's wonderful first TV *Who* story, *The Unquiet Dead*. It features one of the show's all-time most electrifying pre-titles sequences, as a man's dead grandmother snaps his neck, then goes on a caterwauling rampage through snowy streets!

"You know what?" Mark says, "It's just really scary. It's frightening. The choreography of any pre-titles is very important and that one was really good. You could easily botch that by not being so full on. Sometimes pre-titles aren't quite as effective as they should be, because of the timing. They need to fall like, 3-2-1 boom!"

Mark acknowledges "huge help" from Russell in writing this story. "He was brilliant and I learned an enormous amount from him. The very first meeting we had about it, I said I really wanted to capture what it would be like if you could time travel. What would it really be like if you could go, 'It's 3.13pm, 12 August 1611'? So the idea of Rose's footprint in the snow of the past seemed really lovely. But in my first draft, they then went back





"The BBC said, 'Wouldn't it be fun if Mark wrote for the new *Doctor Who*?' I was thinking, 'No, it would be more than fun! It's imperative! Imperative!'"



Mark's first script for the series – 2005's *The Unquiet Dead*.

into the TARDIS for about two hours, and Russell said, 'Why?' I said, 'I know why, because I'm thinking of this as a four-parter!' That was a big mental shift for me. Basically, the old Episode 1 was now the pre-titles."

Your later episode *Cold War* is a good example of that, right?

"Oh, completely! You read my mind. Episode 1 of *Cold War* in 1977 would be 25 minutes long, culminating in the Ice Warrior coming out of the ice. In 2013 that's pre-titles, but it was also very liberating. You thought, 'We can absolutely get on with this.' So I'm forever grateful to Russell for the opportunity, but also for the brilliant things I learned from him about modern storytelling."

Episode 1 of *The Unquiet Dead* in 1977 would've been an old woman in a coffin for 25 minutes. "Yeah. We would've seen her funeral and everything!"

This story gave Mark the chance to create a gaseous new foe: the Gelth.

"Their name just rolled off the typewriter! I remember the thrill of going, 'Oh my God, I'm creating a *Doctor Who* monster!' Then there was definitely a discussion about the Time War having affected higher forms and they'd lost themselves. There's probably something of *The Faceless Ones* [1967] in there, in that they'd lost their corporeal form and were floating around looking for something to inhabit. There was definitely a conscious *Pyramids of Mars* [1975] bit, because we were having those conversations about educating people. Rose said, 'But they didn't win, I know they didn't' and then the Doctor shows her an alternative zombie future where the Gelth had. When you're doing a complete reboot, you're telling people for the first time. You have to say that this could go down all kinds of different tracks."

One of Mark's "happiest and most thrilling" memories of *The Unquiet Dead* is the day he went on Eddie Mair's Radio 4 show *PM* to defend it.

"Eddie said, 'How do you feel that millions of children have gone to their beds terrified?' and I said, 'Thrilled! Because that's the point.' I was delighted with that."

Looking back on his first TV *Who* story, Mark says, "It's so long ago, suddenly, but Chris [Eccleston] was a brilliant Doctor, absolutely wonderful. There's something quite magical about him just being there for a year, for whatever reason. The fact we knew, from the beginning, that

◀ he wasn't going to stay, casts the whole season in a strange aspect. There's something melancholy about it. He's the survivor Doctor, but we know he's going."

Mark was doing a *Doctor Who* press day when he discovered the actor was leaving. "Everybody was saying Chris Eccleston wasn't coming back for Series Two. I thought, 'Oh ****, it's all going to go wrong!' I was appalled."

It didn't take long for Mark to suss out that the new Doctor would be one of his friends.

"I read Russell's *Production Notes* in **DWM**, where he talked about [his 2005 BBC Three drama] *Casanova*, and I just thought, 'Oh, it's going to be David isn't it?' I just knew Russell was prepping it – softening everybody up! I was outside the Imperial War Museum when I rang David and said, 'You're the new Doctor Who.' And then, talk about living all your dreams, David and I did *The Quatermass Experiment*, live on BBC Four [the production went out live on Saturday 2 April 2005, the same night *The End of the World* aired on BBC One – Ed]. We did a dress rehearsal and had microphones sewn into our hair like a West End musical. David said he needed to talk to me, so we had our mics taken out and we went round the back of the sheds and he said, 'Look, Chris isn't coming back and Russell's asked me to take over.' I knew it!"

A gleeful Mark goes on: "Back when I was eight, if someone had told me that during *The Quatermass Experiment*, my friend would tell me he was going to be Doctor Who, I would have exploded. I fairly nearly exploded anyway! We went back to my house and watched *The End of the World*, then spent the whole of the next day dressing up, because I've got lots of clothes.

"David Tennant and I spent the day dressing up. I remember talking about NHS glasses and a suit for his Doctor."

Quatermass live!
Indira Varma and
Jason Flemyng with
Mark and David Tennant.

We did a TARDIS scene! My partner Ian went out for the day and when he came back we were still doing it. I remember talking about NHS specs and a suit... it was all in that day. I know they originally wanted David to wear these weird Japanese boots and he said, 'No, I want to wear Converse.'"

Did Ian go out specifically to avoid these *Who*-based antics?

"No! Ian's Doctor is Peter Davison. He was terrified of *Kinda* [1982]. Ian has what I might call a normal, healthy relationship with the show! So what happened next was, Russell and Julie [Gardner, executive producer] knew David was a fan and asked if he wanted to see some of the new show. They showed him *Rose* and maybe *Aliens of London*, then said, 'Chris isn't coming back, do you want to take over?' And he said, 'I've got to have a long coat.' Haha!"

Mark hasn't seen his next episode *The Idiot's Lantern* since it aired in 2006, although he says he will soon be revisiting it during his *Doctor Who* rewatch mission. Set in London at the time of Queen Elizabeth II's coronation, it featured Maureen Lipman as insatiable TV-dwelling villain the Wire.

"Explicit things I remember," Mark says, "are Russell lying to me and saying it was going to be a Chris episode! So God knows when that meeting was: the memory fogs, but I must have had a script meeting before the series launch. And I wrote the first draft for Chris and Billie [Piper, who played Rose], so somewhere there's a Ninth Doctor version. I also remember Russell saying, 'It's okay, you're not [writer of only one *Who* serial, 1965's *Galaxy 4*] William Emms – you are coming back!'"

An early draft of *The Idiot's Lantern*, Mark reveals, was about rock 'n' roll.

"It was late 50s, about records more than television. Maggie had a record shop and it was like an early Cliff Richard film, or *Expresso Bongo*. That sort of cool 50s hepcat beatnik thing! And somewhere in there, came the coronation idea, from my friend David Miller. I'd completely pirated his idea, from something he wrote ten years before, without remembering having done so!"

Mark's equally quick to admit that the blank faces of the Wire's victims were, "definitely inspired by *Sapphire & Steel*. But when they did it they didn't have the technology so they used a mask covering the face as opposed to digitally taking it off. It was such a wonderfully creepy feel."

Speaking of the episode as a whole, he adds, "It was amazing to have David, because he was my friend and he was the Doctor. The racism was a very strong element: it was about empire again, I guess, and the legacy of empire. The notion of somebody who wasn't 'like' us. Jamie Foreman was great as the brutal father. Oh, I do remember something very, very, very vividly: in the early drafts the boy Tommy is gay and he has a crush on the Doctor. Rose thinks he's interested in her, then goes 'Oh!' and realises Tommy's been talking about the Doctor all along. And the Doctor has to have a quiet word with him. When they get back in the TARDIS, Rose says something like, 'It's quite sweet isn't it – obviously

THE SUICIDE EXHIBITION

Since *Doctor Who*'s 2005 comeback, there have been few reports of scripts which didn't make it to production and passed into legend, like the 80s' *Mission to Magnus* or *Yellow Fever* and *How to Cure It*. But one of Mark's scripts did just that: *The Suicide Exhibition* was on the verge of production for a while in the late 2000s.

"It was initially a toss-up between that and *The Fires of Pompeii* [2008]," Mark recalls. "And then I sat outside BBC TV Centre with Julie Gardner, who said they were gonna do some Specials and *The Suicide Exhibition* might be one of them. And then it just didn't happen."

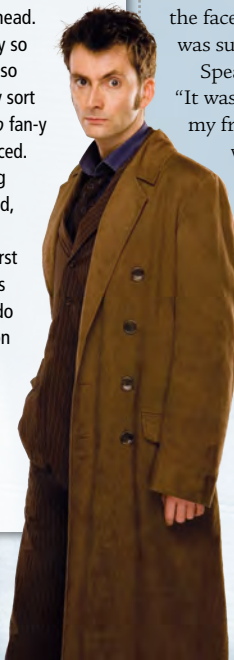
The Suicide Exhibition involved Nazis and was set in the British Museum during World War One, and then World War Two in later script drafts. "It was a sort of *Indiana Jones*

story: it's good, I read it the other day! The title came from this thing I was reading about how, in the First World War, they were evacuating stuff from museums to various Welsh museums. All this precious stuff, they hid in places like salt mines. But what they had in both World Wars was this amazing thing called the Suicide Exhibition. People still needed stuff to see, for spiritual succour. So if they had 300,000 Anglo Saxon pots, they just put some of them out that they could afford to lose! If a bomb fell, it wouldn't matter, because they had loads of them.

"What happens in the story is, they're evacuating all these things, but someone is bringing things back in! What they turn out to be, is all the core exhibits from when the British museum was first opened by a man called Sir John Soane. So all these things that form the core of the

museum are actually parts of a thing that releases something. It's got Big Finish written all over it!"

Does Mark harbour any hope that it might one day still reach the screen? He shakes his head. "I've recycled that story so many times already, in so many things! I was very sort of calm and *Doctor Who* fan-y about it going unproduced. I knew this sort of thing happened, but I was sad, because I'd put a lot of work into it. After the first draft, Russell said, 'Let's make it the Nazis and do the full *Indiana Jones* on it.' The whole museum was a puzzle box of sliding doors and traps and stuff. I would've liked to have done it, but it was not to be!"



you wouldn't be interested'. And the Doctor plays *Don't Fence Me In* by Cole Porter, like James Bond saying, 'What makes you think it's my first time?' I thought it'd be nice to have the Doctor telling Rose not to make any assumptions about him. I also remember Nicholas Hoult was going to play that part, but we couldn't get the licence to work because he was too young! But Rory Jennings who played Tommy was wonderful, and he was actually a lot older than he looked."

Fast-forward to the year 2010. Following one unmade *Who* script and a major acting role in the show [see box-outs], Mark's next produced story *Victory of the Daleks* starred another new Doctor in the shape of Matt Smith.

"Steven [Moffat, who had, by then, taken over from Russell as *Doctor Who* showrunner] took me to a pub across the road from Twickenham Studios," Mark recalls, "and he said, 'Will you do Churchill and the Daleks?' Just that. I'd never written for the Daleks and was very excited to do it. I wanted to make them like the 1960s film *Daleks*: bigger and brighter. Let's have some fun with them! One thing I'm happy to lay claim to, was asking Steve if the TARDIS could be much bluer. I also asked if we could have the St John Ambulance badge and the white windows back – and he agreed!"

Mark seized upon the title straight away. "This was my chance: it had to be an 'of the' title! What else could you call it? As ever, I loved the research. I read loads about Churchill, and knew I couldn't just do him as this totally funny figure, because there's a lot of controversial stuff about him. Three years before the war, he proposed to Edward VIII that they should form a new party called The King's Party, where people would follow him basically like Mussolini. His record in India is terrible. He hated Gandhi. But he's a great Briton, and absolutely the only man who could've won the war for us. As ever with *Doctor Who*, of course, little of that stuff survives, apart from the echo of what you were trying to do."

One of this story's real virtues is its blistering pace: the thing moves like a rocket.

"When it's a bank holiday war film in 45 minutes, you've got to get on with it," Mark points out. "Not that David wasn't a frenetic Doctor, but there's also something about Matt's energy that really moves it along."

Mark fondly notes that Matt was still homing in on the correct tone back then. "I remember a bit where he picks up one of the actors' hats, puts it on and starts goofing around. We had to reshoot it, because it was a really important, grave piece of exposition, but he was being silly! He was finding his feet, you know what I mean? He was brilliant at trying different things in each take, but early on, before he knew what needed to be serious and what didn't, I saw the rushes and thought, 'No!' But it was an easy pick-up to do."

There was a decidedly mixed response from fans to the New Dalek Paradigm. How does Mark feel about that?

"Well... this is seven years ago now. It's like ancient history. That's like you asking me in 1970 what I thought about *An Unearthly Child*! But I wish I'd been stronger. I remember sitting in a production meeting and saying I didn't like



The Connollys: Debra Gillett, Jamie Foreman and Rory Jennings.

© MARK GATISS

the Daleks' humps. I knew they were not going to go down well. Because what Russell and Edward Thomas [production designer, 2005-10] did so brilliantly was to reinvent the Daleks, but with a soft reboot. I love the new ones apart from that ****ing hump! We should've have had them exactly the same, except a bit better and with those colours. And maybe slightly take the primary colours off them, but even then I don't know, because what would kids like? What would I have liked if I was seven? Stuff like that is endlessly fascinating, when you think about what kids would draw on Monday morning. We applied nature's danger colours to The Eternal: yellow and black, like a wasp."

He laughs at a memory. "When I did the DVD commentary, [Dalek voice maestro] Nicholas Briggs said, 'What does The Eternal do?' and I said, 'Its job is to take the humps off the rest of the Daleks!' That was a few months later! In retrospect, who gives a ****, because it remains one of those things we will debate until the end of time, but lots of kids liked them back then."

While the story gave the impression that these Daleks would return, Mark admits that "the response" would ultimately dictate otherwise.

"Absolutely. They are meant to be the new Daleks, and then they aren't. They're hanging

around, but they become a different class of Dalek. I'm really happy with *Victory*, though – it did exactly what I wanted it to do. I mean, Spitfires in space? Where else could you do that?"

This was your first *Doctor Who* story with Steven as executive producer, and the pair of you launched *Sherlock* that same year. What makes your close friendship work so well?

"Sex," he says, with a cackle. "Oh, we're very different people – maybe that's what it is, I don't know."

Steven doesn't seem to enjoy horror much, for instance, which is one of your passions. "Yeah, he's scared of a lot of things: he's like George in *Night Terrors*! We're very different, but we've always been good friends since we first knew each other. I remember coming out of Jane Tranter's office, after she'd commissioned what became the pilot of *Sherlock*, and Steven was about to take over *Doctor Who*. While waiting for the lift, we looked at each other and laughed and he said, 'Well, we can have a rest when we retire.' We thought we knew what we were in for, but Christ, if he'd known how long, and what the toll would be..."

A shared love of *Doctor Who* and *Sherlock* surely provides enough common ground for any friendship.

"Yes, absolutely. As you know, sometimes it's like a short hand, isn't it? Sometimes you can just say something and they know exactly what you mean. We genuinely finish each other's sentences sometimes, like an old married couple."

It's endearing to see two friends quote each other a lot, as you two do.

"Oh listen, I was reading *DWM* recently and Steven mentioned things I'd said. I appeared three times in his interview, sounding like Steve Bannon, or Rasputin! There was something like, 'The Pilot was going to be called *A Star in Her Eye* unlike Mark Gatiss said it sounded like *Stars in Their Eyes*.' It sounded like I'm permanently in the background going, 'Do this! Don't do that!' The Hooded Claw! It's all true." ▶



Who's got the hump! Mark's reimagined Dalek army.

Talk of scary things lurking in the background brings us neatly to 2011's *Night Terrors*. This introduced us to the aforementioned George, a council tower kid scared of everything, but who turns out to be rather scary himself. While some of Mark's *Who* commissions have bloomed from a showrunner's 'shopping list' of ideas, this one came solely from him.

"I have a distinct memory of talking about it with Steven during the filming of *Sherlock*, off to one side of the Baker Street set. I'd always wanted to try a modern-day *Who*. I also didn't want to be known as 'the history man'. Even though I love period episodes, I thought it would be quite interesting to try something different, but still a horror story. It was originally called *What Are Little Boys Made Of?*. It was also called *House Call* at one point, but that wasn't a very scary title. The story idea came from cuckoos: what if it's not just cuckoos who behave that way? I still think it's a very strong idea, that the parents have somehow been made to forget. That bit where Daniel Mays goes, 'But she can't have kids,' it's really creepy, with George just staring at them. There were a few things that got away from us, which is often the way. There was a moment when Karen [Gillan, who played Amy] and Arthur [Darvill, who played Rory] opened the drawer to find the giant glass eye, and then you pull out from the window and you see that they're in a doll's house!

"*Night Terrors* was the first thing shot for that season," he notes, "and then it was on the shelf for a long time – almost a year. I'd had this idea that, rather than a mother and son thing, it would be much more interesting if it was a father and son. And then when that series went out, there were three or four stories about absentee fathers! When it was reviewed in *The Guardian* they asked what was going on here. And I was like, 'Mine was first!' I do honestly think that might've been Steven's subconscious guilt about being away from his family so long. I think it crept into the show."

The monsters of *Night Terrors* were creepy oversized dolls from – where else? – the Victorian era. Interestingly, the story keeps them under wraps for the first 23 minutes. At first, we might even think the monsters are all in George's head. "Yeah. I mean, I think you know there's something going on, but again it's about ringing the changes. I love the slow burn of *The Pilot*, for instance, because you can't keep getting faster and faster. This is something we learned from *Sherlock*: we were initially so worried about these ten-page dialogue scenes, but then we discovered that those are people's favourites! You can do



this. As long as you hook people with some strange incident or even just a line, that's the way to do it."

Was Mark scared of the dark as a child? "No, I was scared of everything else! But I tried to put a lot of those fears into it. Mr Purcell was my hated PE teacher, so I got my revenge on him. And him sinking into the carpet was a version of Lava, a game we used to play, where you'd step on certain parts of the carpet! Remember that? We used to walk across the sofas and you weren't allowed to touch the carpet, or just little bits of it. What if that was true? I was particularly scared of dolls as a kid. My sister had a doll like Hamble from *Play School*, which was a bit mucky and always looked like it needed a wash. This doll had a blink: you'd tip it back and its eyes would roll up into its head and make a ticking noise. All those dolls you see on the *Antiques Roadshow* just make you think, 'And that was for children?' I mean,

"We'd signed off on the Skaldak puppet apart from the dimensions. It was like the tiny Stonehenge in *Spinal Tap*!"

maybe if I had my time again, I would have found a monster who was somehow more thematically attuned to the modern setting, and saved the dolls for a creepy ghost story. I mean, it sort of doesn't make sense, but that doesn't matter. I was very pleased with *Night Terrors*."

The first thing Mark wants to tell us about 2013's *Cold War*, his tale of an Ice Warrior aboard a Russian submarine, is what he calls, "the *Spinal Tap* story. I can tell this story now, as it's a few years ago! We had agreed that Grand Marshal Skaldak's true Ice Warrior self, inside his armour, should be like a gecko: speedy and scary. We decided that, instead of being played by a person, it should be a puppet. So we all signed off on this rather beautiful design, and I remember the email to which we all gave the thumbs up. Unusually, I was on set a lot for *Cold War*, because I was writing *The Crimson Horror* upstairs. For a few days it was like I had an office job: I would pop down to visit the *Cold War* set. Loved it!"

When Mark arrived at Roath Lock Studios on the first day, he found director Douglas Mackinnon and executive producer Caro Skinner in a small room. "Douglas was staring at this beautiful small-scale model of Skaldak. I said, 'Where's the proper one?' and he said, 'This is the proper one.' Basically, we'd all signed off on it apart from the dimensions and it was like the tiny Stonehenge in *Spinal Tap*! It was like, 'Oh no! Oh Jesus.' It was meant to be something proper and big, that would fit in the Ice Warrior! We just didn't know what to do, but it was a bit like Bruce the Shark breaking down during the making of *Jaws* – it meant that we just couldn't see it very much. There are literally moments when it flies past camera, and then we basically had to settle on doing a CG reveal. And I had to rewrite the end, so all that stuff with 'Face me, Skaldak' is all to account for that. Gosh, it was a sticky moment that one, but it was well-timed because I was literally on site and could rewrite stuff to accommodate all these things."

So were new Skaldak hands made, for instance, to grab Lieutenant Stepashin (Tobias Menzies)?

"No, the hands were fine. It's just that it was spindly and it wasn't tall enough. It had, like, Theresa May arms," he laughs, "but it just wasn't the right size. Beautiful, but... what can you do?"



How much responsibility did Mark feel while revealing an Ice Warrior's actual face, 46 years after their debut on the show?

"Well it was part of the bold approach, but also most people don't know an old monster. Almost all the crew on set thought it was a cool new monster: they were amazed it was already established. So you have to think in terms of a new audience, who are gonna go, 'Oh great, it opens up!' What sold it to me as an idea, was that moment when Clara pulls the head back and it's gone! Oh, that was so exciting. So I didn't worry about revealing the face,

because what's the responsibility? You're creating new parts of the myth, really. Although an Ice Warrior is the definition of a big, green, lumbering monster, I didn't feel like we were going against what was originally intended, because you just don't know. And funnily enough, I thought this a lot during *Empress of Mars*: it doesn't take away from the impressiveness of the original design."

Mark hadn't expected to write another story for that same series, but that's exactly what happened with *The Crimson Horror*. A last-minute commission guest-starring Diana Rigg as the

parasite-harboured Mrs Gillyflower, it saw the Doctor get all red in the face during a fun and non-linear romp.

"I'd written *Cold War* and was well into *An Adventure in Space and Time*, when Steven rang to ask if I'd write him another one. I probably should've said no, but I couldn't not do it."

The original idea was the Doctor meeting Arthur Conan Doyle. Talk about being up Mark's street! "Yeah! It was a bit of a shopping list: Arthur Conan Doyle, Vastra, Strax, Jenny and the Doctor, so I knew it would be Victorian. And I tried, but ►

IN FRONT OF THE CAMERA

Mark Gatiss' first acting appearance in *Doctor Who* saw him become Professor Richard Lazarus in 2007's *The Lazarus Experiment*. Had that been the result of a couple of years of furious lobbying on his part?

"My very first script meeting," he says, "was in the derelict building opposite TV Centre. At the end I said to Russell, 'Of course, I've got to be in it as well.' Because at the time you were like, 'What if this only lasts for one season?' He laughed and said, 'I'll get you into a Cyberman suit!' or something like that. I hadn't really thought too much about it, but I was obviously hoping. It happened remarkably quickly: I thought I might have to wait till now or something!"

One day, Mark was in the back of a taxi when his phone rang. "My agent said, 'Darling, do you want to go to Cardiff for a couple of weeks and do *Doctor Who*?' And I said to the driver, 'Don't crash this car!' I must've already known about Stephen Greenhorn's script, because *The Lazarus Experiment*'s storyline wasn't a total surprise. Then [casting director] Andy Pryor sent me the script and Russell rang. Oh Christ, I was obviously over the moon. And I loved that episode. I loved that it wasn't an alien: it's a mad scientist story, and the monster is actually a hidden sidestep in human evolution. But to this day, I think I was offered the part because everybody thought I had massive experience with prosthetics, because of *The League of Gentlemen* – but we didn't use them! The make-up was actually very minimal, but of course I was happy not to disabuse people of that idea!"

What with Mark being one of the world's biggest *Doctor Who* fans, there was always the danger that acting in the show might struggle to live up to his expectations.

"The only odd thing was that you think, 'God, I'm finally in *Doctor Who*!' and you sort of think you're going to be in *The Curse of Peladon* [1972]! But of course, I knew everybody involved, I was there a lot of the time, and I'd only recently been there for *The Idiot's Lantern*. It was filmed in roughly the same place, with the same caravans and I'd known David for years. So at first I wanted this to feel more... special!"

And then, one day, it did. "I had to go into the pod and emerge youthified. Enyouthened! In order to fill it up with dry ice, they had to just stick me in there! The set was so busy, all full of extras and David, Freema [Agyeman], Thelma [Barlow]... but suddenly the door closed on me. The dry ice rose like Martin Sheen's in *Apocalypse Now*. And suddenly, cut off from all that noise, I was hit by this 'Saturday nightness' in the back of my neck, and I thought, '****ing hell, I'm in *Doctor Who*!' As a result, that is the take where I burst out, and my eyes are rather full because I'm going, 'Haha! I am Richard Lazarus, I am 76 years old and I am in *Doctor Who*!'"

Was it a challenge

to emote from behind all that Lazarus latex?

"No, it was a very good prosthetic and I had a lot of input, because Neill Gorton modelled it slightly on Vincent Price. I looked so much like my dad, that's what's extraordinary. I insisted on having cloudy contact lenses, because that always annoys me when people don't, even in big films. I remember Phil Collinson [producer, 2005-08] agreeing to the expense of that. I did a lot of stuff with the tux, including a slight patina of dandruff, which they gave me!"

Mark has "very fond" memories of making this episode. "The last day of shooting was my 40th birthday, which was perfect. And it was great to work with David: particularly those scenes in the cathedral. And you'll notice that I do find at

least three different ways of saying 'Dok-torr', because you have to!"

Mark's funniest Lazarus anecdote goes like this: "When Andy Pryor sent



Gantok – Mark's "Space Viking"!



Two different looks for Professor Lazarus!

PHOTOS © MARK GATISS

me the script, it said, 'He enters the machine, it goes wrong and Lazarus emerges from the machine a blond Adonis.' And then I accepted the role and got the next draft, which said, 'Lazarus emerges from the machine.' Ha ha, it's true! So cruel."

Has acting given Mark an advantage when it comes to writing dialogue? Many writers seem to forget that actual human beings have to say the lines.

"I guess so, yeah. I know what feels right in people's mouths, I suppose. I think I've always been good at dialogue. It's not the be-all and end-all, but it's a good thing to have. A nice facility, which can be very useful. Certainly, when I've written for older Doctors, or even new Doctors, there's a ventriloquial aspect to it. I can hear how Matt Smith will say something, versus how Peter will say something, versus how David would say something, versus how Patrick Troughton might say something."

Lazarus did not prove Mark's acting swansong on *Who*. He provided the voice of a Spitfire Pilot in both *Victory of the Daleks* and *A Good Man Goes to War* [2011], while

also appearing in person in *The Wedding of River Song* [2011] as the heavily made-up Gantok.

"I was in High Road House with Steven, who put the phone down and said, 'Mark, will you come to Wales and play a Space Viking for me?' I went, 'Yes,' obviously! And so I did. It was a cameo really, but I was thrilled to work with Matt and ring the changes on how to say, 'Dok-torr.' I remember feeling a bit guilty, thinking how this could've been the turn of somebody else who's always desperately wanted to be in *Doctor Who*. But obviously, also, I was not going to say no!"

As we recently discovered, Mark has said yes once again, and will guest-star in this year's Christmas Special!

"Well, I could hardly say no, could I?" he tells us from the set. "Fact is, a few months ago Steven asked if I'd keep June and July of this year free as he was writing a rather nice part in Peter's last story. He said, 'And I want you to be there when I go.' I was very touched. I play a First World War captain who becomes unexpectedly entwined in the Doctor's adventures. It's an honour and a privilege to be there as Peter and Steven take their final bows. But the moment has been prepared for!"

◀ there was nothing for Doyle to do! The reason for the eye at the beginning is that Doyle was an ophthalmic surgeon, so I had someone coming to Doyle and saying, 'Look at this.' So it was a shame: I really wanted to have Doyle in it but I had to tell Steven I just couldn't make it work."

How stressful was that?

"Well, the new idea came very quickly. I'd just read this book about the Matchgirls' Strike in 1888 and this condition they had in this factory called 'phossy jaw', where the phosphorous literally rotted people's jaws off. And when they came away from work, they were glowing. They would vomit this bright green poison, so I thought, 'That's good!' Funnily enough, I thought about this as a kind of *Avengers* episode quite early. And then I asked [Diana Rigg's actress daughter] Rachael Stirling, 'Do you think your mum would do a *Doctor Who* if I wrote it for you?' and she went, 'God, yes!' I knew Diana from a play at the Old Vic and we'd gotten on very well, so it was a very natural thing, just perfect."

Some of Mrs Gillyflower's memorable one-liners, Mark reveals, came directly from Diana herself.

"She was having an operation on her knee. Rachael went into visit her and Diana had her face turned to the wall. She said, 'Are you all right, Mother?' and Diana said, 'You know I can't bear to look at sick people!...' so that went straight into the script! I just kept putting this stuff in, because Diana's so hilarious and so wrong! I got very excited about *The Crimson Horror* because I could do a big Victorian horror story with all my favourite things. And it was still inspired by Doyle because it's *The Repulsive Story of the Red Leech*, which is a missing Sherlock Holmes story. In fact, the Doctor even says that at one point! The enemy also isn't an alien, which I like. Instead, it's a mutant Earth creature from the Jurassic. And very early on, I was excited about setting it in the north of England, because there's otherwise only *The Mark of the Rani* [1985], in which none of the people involved are actually from the north. *Doctor Who*, geographically, never mind extra-terrestrially, has not gone far in all these years! It's amazing, tonally, what a difference it makes when an episode is set in Bradford. I'd love to see a body snatchers one set in old Edinburgh, you know what I mean? It's a flavour we've missed because it does have an effect. *Tooth and Claw* [2006] is a wonderfully Scottish thing: it makes me feel like I've seen *The Highlanders* [1966-67]! So I was very pleased to put all that together and I think of it as if Jenny and Vastra had a spin-off."

The episode practically is a Paternoster Gang spin-off for the first 15 minutes!

"Yes. It's Doctor-lite as well, even though it wasn't requested to be. I've always liked the idea of telling a story slightly back to front. You get to a certain point and then you flashback to reveal the story of how they got there. It was about trying to

Diana Rigg in action!



© MARK GATISS



Mark on (a wet) location for *The Crimson Horror*.

do something different and shaking things up. You can have an awful lot of fun with that – plus a Tegan joke!"

Would Mark agree *The Crimson Horror* is his most knowingly OTT camp *Who* story? "I think it's the

most me, yes. It's very *League of Gentlemen* and it definitely embraces all that!"

It was one hell of a vintage year for Mark Gatiss. Not only did he have two *Doctor Who* episodes broadcast in 2013, but his long term passion project *An Adventure in Space and Time* finally came to fruition on BBC Two as part of the 50th anniversary celebrations. Telling the real-life story of *Doctor Who*'s own television birth, this biopic was the culmination of Mark's 12-year quest to bring it to the screen.

"Not every day, obviously!" he chuckles. "I found, I think, my earliest version of the pitch the other day. It says, 'It's Bill's last day at work. There's only one thing: Bill is Doctor Who.' What's interesting is, it's not my era. The logical thing to do would be a story about the Pertwee era but because of [70s behind-the-scenes book] *The Making of Doctor Who* and the *Radio Times* 10th Anniversary Special and everything, I'd grown up with that Hartnell story as a kind of creation myth. I just loved everything about it: the notion of the little show that could. It's like the Bible I grew up with! I love the sadness of Hartnell getting this job he didn't understand, then becoming the nation's favourite grandfather and having to give it up. It seemed that the story had the potential to have much broader appeal. Basically, we're all replaceable. So I thought that if I could communicate that, then even if you'd never seen *Doctor Who* you'd understand that. But if you have seen *Who*, it's also an absolute love letter to the show."

The film very much succeeds on both fronts. One of Mark's finest scripts, it brims with spirited

invention, such as the juxtaposition of a Dalek gun with the gun that killed President Kennedy. Ingenious! "Thank you very much. I'd had that idea for a long time: it's nicely visual and you don't know what it is at first. And then things like the Dalek saying, 'I do not understand his words,' I thought I could bring that back."

Given that you recreated the original 60s *Who* sets, including the first-ever TARDIS control room, shooting it must have been the closest you could personally ever get to time-travel, right?

"Yes! I just trooped people into these sets by the shedload. Watching their faces was magic, because who'd have thunk? I could've sat there all day – and often did."

One of the people Mark trooped into the TARDIS was Peter Capaldi. "Steven had asked me who I thought the new Doctor should be. I said, 'Peter Capaldi', and Steven said that Peter was top of his list, so I invited him to the set of *An Adventure in Space and Time* with my fingers crossed that it was gonna happen. Peter and I had a conversation in the Fault Locator! I said, 'Would you ever...?' And he went, 'Oh, well, I'm too old, aren't I...?'"

The real upside of Mark's long battle to make *Adventure* is that the timing ended up right: by the



The Three Doctors!
David Bradley, Mark Gatiss
and Reece Shearsmith.

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time it aired, so many more people loved the show. "Yes, yes. For the 40th anniversary, it would've been an exercise in nostalgia, because the show had gone. Whereas now it was very much part of the 50th anniversary year. It was a beautiful experience in every respect, and I couldn't have asked for it to go better. And then of course, I dressed up as Jon Pertwee, on the only shooting day where it all actually got a bit fraught, because the Time Rotor broke down, as it always did. It was the day with Reece [Shearsmith, Mark's *League* colleague, who played Patrick Troughton] and I'd made all these plans to get the costume done in secret. So I suddenly walk onto the set dressed as Jon Pertwee and our great director Terry McDonough goes, 'Today, Mark, today?' But I thought, '**** it, the whole thing's an excuse, isn't it?' So of course I was going to do it."

Sometimes, when you turn things you love into work, you can lose that love for them. Has

Mark's extraordinary passion for *Doctor Who* ever dimmed?

He pauses for a moment to consider this outlandish idea.

"I mean, it's been tested occasionally, but I think it just runs too

deep. I think the difference with me is, I've done an awful lot of other stuff. If my sole preoccupation was doing *Doctor Who* that might be very different, but other work has kept me healthy. It's also given me a very healthy perspective on it all, because in certain respects it is like just being on a job. But I try never to lose that magic, and I'm black and blue from pinching myself. It's an extraordinary privilege and I never let myself forget that, because it's a privilege so many people would like to enjoy."

Why do you still work so hard, when you've already achieved so much?

"It's partly the fact I find work fun, and it's partly freelancer's terror, as ever. Terror of the Freelancers! It's also partly that I'm blessed to be offered all kinds of things I've always wanted to do, sometimes one after the other. Saying no is important, and I do say no to an awful lot of stuff. Sometimes, though, things just collide, but I don't have a regular job. I've been doing a film about Queen Anne called *The Favourite*, and I only did five days on it. Someone tweeted and said, 'Ooh, busy man!' and I thought, 'Well no, because it was five days over two months and it's a small part in a film.' I mean, I can fit these things in! It sometimes gets out of whack a bit when you don't know where your head is at the moment, but mostly I like to keep busy."

How well do you manage the life/work divide?

"I don't know: I should have more holidays and I'm determined to have more. I'm also determined to have holidays where I don't work! But as Noel Coward said, work is so much more fun than fun. And I think it is! You get fulfilment, and you can still relax and enjoy yourself while doing something you're committed to and passionate about. Equally, there is nothing wrong with lying on a beach, etc. Personally, I have to get used to it. Takes me a while to depressurise, then I'm okay, and then I don't want to go home. Or I'm ready to, which is also nice."

Here is a snippet of Mark and Steven's next conversation about *Doctor Who*.

Steven: "Will you do Robin Hood?"

Mark: "Only on the condition that they wear tights!"

Mark says he specifically conceived 2014's *Robot of Sherwood*, "as a missing episode of the Key to Time season [1978-79]! I wrote it for Peter, but I had Tom Baker in mind because I immediately felt Peter was going to be less approachable, less human, grumpier. To my joy, I discovered that *The Androids of Tara* [1978] was a late replacement for an abandoned Robin Hood episode, so it kind of fits perfectly!"

Mark's first draft was, "very long, which is rare because I never over-write, but I thought it could become a two-parter. The title came straight away, because it was irresistible, but the original plot was much more complex, involving time loops and tourism. In the end, *Robot of Sherwood* was criticised

for being simplistic, but it was lovely to once again be at the beginning of a new Doctor and doing his first historical. There was a new energy and Peter's brilliant. I went to a friend's wedding, the week after *Robot of Sherwood*

was broadcast. She had let her two boys watch *Doctor Who* for the first time. They spent the whole wedding having a spoon fight, and I thought, 'My work is done.'"

As a result of grim real-world events, the episode was hurriedly re-edited prior to transmission, to remove the decapitation of Ben Miller's robot sheriff. Sadly, the director's original cut remains unavailable, even on home media.

"Which I think is disgraceful," Mark says. "It's a terrible example of cowardice, not from the production team, but from further up. [Executive producer] Brian Minchin rang me two days before transmission and said, 'Oh God, I've just realised, we can't have a comedy decapitation.' I rang Ben

Miller to explain, and there was no problem at all. Everyone understood. It would have been very insensitive, but I said, 'As long as we can restore it in full for the DVD.' And then we weren't allowed to do it, which I thought was pathetic. Fear of the *Daily Mail*! I've still got the full version under my bed, though. One day!"

One of this story's highlights is the final exchange between the Doctor and Robin Hood (Tom Riley). Two icons, talking about icons, and the power of story.

"That was Steven's idea. It's true that history is a burden and stories make us fly. Actually, if there *was* a Robin Hood, then the version we have is better than the truth! That goes for a lot of things."

The next *Who* story to burst out of Mark's fevered brain was 2015's *Sleep No More*. Set in a space station in orbit around Neptune, it was *Doctor Who*'s first-ever 'found footage' affair. The idea for the story itself stemmed partly from Mark's observation that the Solar System had been unexplored in *Doctor Who*.

"In fact, I always thought that would be a rather good idea for a season: a story per planet! I've also always been very interested in sleep: what it does, how the body repairs itself and the way that the modern world constantly eats into sleep. We are all permanently on! You can't miss calls, and more people stay awake looking at screens which stimulate the wrong areas of their brain. So I thought that increased productivity must mean sleeping less – and what if somebody invented a machine...?"

Sleep No More marked Reece Shearsmith's *Doctor Who* debut, playing the slippery Doctor Rassmussen, and was initially slated to be a two-parter.

"To my horror, I just didn't think the story stretched!" Mark remembers. "I had this idea for a while, to do something like *The Ark* [1966], but the other way round, where you'd start with the consequences and then Part Two would be how they got there. But then Steven said that Toby Whithouse's story [the same season's *Under the* ▶

"A comedy decapitation would have been very insensitive at the time, but I've still got the full version under my bed."

The Sheriff of Nottingham contemplates cruel cuts!



◀ *Lake/Before the Flood* was going to be a bit like that. So then I thought, 'I know, we've never done found footage.' It feels like it's been a bit done to death in the cinema, but on telly it's never been done. So once we had that, to my great relief Steven said he thought it was just a single."

The consequences of the found footage aspect are really interesting. For instance, it was the first episode ever to have no title sequence!

"I knew that would be controversial," Mark admits. "But I said, 'Let's not do one – it's exciting!' I do think that when people calm down a bit, they might like it a bit more. They don't have to love it, of course they don't, but when you look back and see the titles for *The War Games* [1969] or something, it's very unusual and makes it very distinctive."

The lack of traditional music compounds the nightmarish feel. We no longer have a recognisable score to underline beats of story or emotion.

"We did talk about how we could do this by having the heartbeats of people, or this background stuff – and then, of course, there's the *Sandman* song, which comes from an old version of *The Idiot's Lantern*. Back then, Russell said to me, 'Is there any way of using *Mr Sandman*? Because it's the creepiest song.' That's so true and it never left me..."

The found footage format also means that, come the very end of the tale, we're denied the Doctor's thoughts on the whole adventure. Which is strangely disconcerting.

Mark nods. "There was a scene in the TARDIS, where the Doctor knew something wasn't right with the whole thing, but it wasn't true to the conceit, so that's why it went."

The ending could also only have been more 'meta' if Rassmussen had told us, "I've made an episode of *Doctor Who*!"

"Yes, I know! Without music or titles! That ending is genuinely horrible as well: I was amazed we got away with Rassmussen's face falling apart. A lot of the story's inconsistencies are, in the end, because you're being lied to. The story is being constructed before your eyes. What's fascinating, though, is that you were limited to what you could see through people's points of view, in the edit. But it also made it very cheap, because there were no establishing shots of the ship and you would just see Neptune through a window."

Sleep No More was certainly a poke in the eye for anyone who thought they had your style nailed down.

"That's what excites me, doing something different. Don't rest on your laurels: try to do something different and keep experimenting. That's what *Doctor Who* has always done. I remember the shock in *Earthshock* when the Doctor loses. He really does! Wow."

While *Sleep No More* is one of my favourites of Mark's, many viewers didn't feel the same way.

"Yes, it was bottom of the **DWM** poll, I think, and I think it had a lower AI – although that means jack. I've seen those AI things, and the people they get those responses from can't tie their own



Mark's friend Reece Shearsmith as the villain of 2015's *Sleep No More*...

© MARK GATISS

shoelaces! But it's fine: you can't please all the people all the time, and nor should you try to. It's unusual if something goes down well on its first viewing when it's trying to do something different. I don't think *Sleep No More* is perfect but it will find its time. People will look back and see we were trying to do something different with the format. Plus, *you* like it – that's good."

So here we are in the present day with *Empress of Mars*, which we discussed last issue. What of Mark's future on *Doctor Who*? With Chris Chibnall incoming as showrunner, having hired a cabal of writers yet to be unveiled, it must be a strange prospect for Mark to not know if he'll write any more *Who*.

"Yeah, but I didn't write for Series Three or Four.

I assume, because Chris has got a whole new style and regime, that this is it, but if not I'll be very happy to carry on if I can. Time will tell, as Sylvester McCoy says."

You seem sanguine about this, and yet you

must still have ambitions left to fulfil, such as playing the Doctor, becoming showrunner or directing episodes?

"All at the same time? Yes! I don't know... to be honest, I really am sanguine. As I say, I'd love to carry on working on it, some time in the future, and there are a lot of things I'd still like to do. I'd like to keep innovating. In terms of being the Doctor? I used to think of nothing but. But... who knows? I've also seen what showrunning does up close: if you lift up the top of Steven's head, there's nothing left in it! When I was doing *Jekyll* [the 2007 series, written by Steven, in which Mark guest-starred], me and Steven had a conversation about whether Russell was going to stay. I asked Steven if he'd like to showrun *Who*, and he said there was part of him that just liked doing one episode a year.

And that's very true: you don't have any of that attendant horror. Showrunning is a bit like being the England manager: there are so many people who think they can do it better than you. There are so many people waiting for you to fail, and there's so much negativity. I don't know how he's done it, I really don't, it's just extraordinary. And Steven still continues to love it and pour everything he's got into it."

So you've come to see showrunning as a poisoned chalice?

"Definitely! Although it's much easier to run something which is new, and which people have no history with. When you've got 54 years of history, it's tough."

Would it do you a disservice to assume that a Gatiss-run *Doctor Who* would be primarily old school and pulpy?

"In that very unlikely eventuality, that assumption would do me a disservice, yes, because I would go out of my way to disprove it! I would absolutely cast a woman. I think it's exactly what the show needs: it would be thrilling and different. It's not the new kid on the block any more, so that's the sort of thing that would make people sit up and take notice. Equally, if it's another man, it doesn't matter as long as it's the right person. It's all about keeping it fresh and innovative. That's why *Doctor Who* has survived. If you listened to some people, the show would never have got out of the junkyard! For them, it all went downhill after episode one!"

Mark Gatiss takes another sip of tea. He ponders the imponderable future with a Doctor-ish smile.

"Not knowing what happens next on this show is very thrilling. It's also thrilling now to look at the show in perspective. Not just the first 26 years, but this run from Chris Eccleston to now, and to look at how much it's changed. When you catch a re-run of David's era, for instance, it's a distinctive era. It's as different as the stills are in the 10th Anniversary *Radio Times*! So I really can't wait to see what happens next..." **DWM**

"I would absolutely cast a woman as the Doctor. I think it's exactly what the show needs."



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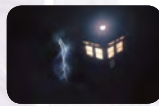
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The Fact of Fiction

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The Eleventh Hour

It was a rollercoaster start to a brand-new era! *The Eleventh Hour* introduced us to a new Doctor, two new companions and a new-look TARDIS...

FEATURE BY JONATHAN MORRIS



The Eleventh Hour
FIRST BROADCAST: 3 APRIL 2010

The TARDIS zooms across London – with the newly regenerated Doctor (Matt Smith) hanging from the outside! He clambers back in and closes the doors.

■ This sequence was added in the fourth draft, dated 27 March 2009. In that draft, the Doctor is 'hanging on for dear life like Harold Lloyd' – referring to the famous clock scene from *Safety Last!* (1923) – and we also see a little boy and girl in their pyjamas looking up the stars through a window, staring at the burning TARDIS as it spins past. This sequence was then omitted from the shooting script draft, dated 17 September 2009.

■ After recording of *The Eleventh Hour* had been completed the decision was made to reinstate this opening sequence, and it was shot on 12 January 2010 (by which time production had moved on to *Vincent and the Doctor* (2010)).

■ The opening shot, 'panning from the moon to the Earth, hanging in space, then zooming down' is a reprise of the opening of *Rose* (2005), itself a reprise of the opening of *Spearhead from Space* (1970), with variations featuring in *The*



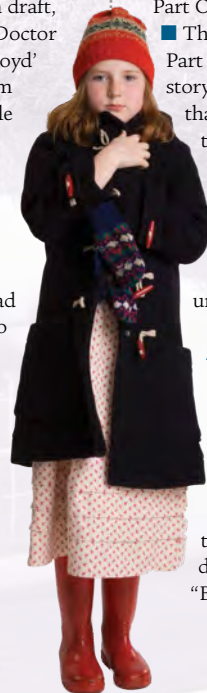
Hang on! The thrilling opening sequence for the new Doctor.

Christmas Invasion (2005), *Army of Ghosts* (2006), *The Runaway Bride* (2006) and *The End of Time Part One* (2009).

■ The Doctor regenerated in *The End of Time Part Two* (2010); as the final moments of that story are set on 1 January 2005 it seems likely that the opening moments of this story are too. *The End of Time Part Two* ends with the TARDIS leaving the Earth but then, after the control room explodes, we see it tumbling back down again. As we see the Millennium Dome, it can't be taking place in 1996, which wasn't completed until 1999.

A young girl, Amelia (Caitlin Blackwood) prays to Santa to send someone to fix the crack in her wall.

■ Up until the fifth draft, dated 3 July 2009, the opening included a series of scenes with Amelia and her aunt Sharon. We first see Sharon standing at the wardrobe mirror as she compares two dresses. She tells Amelia, "You'll be fine." "But I get scared on my own," says Amelia.



"It's the single hardest script I've ever written," writer Steven Moffat told DWM in 2010. "A new Doctor! A new companion! No-one for our hero to prove he's the same man to, because there's no-one who's met him before."

Not only that, but the episode also had to introduce the series and win over viewers, while reassuring all the existing viewers that it was still the same show, but different – but different in a good way.

It could all have gone so wrong; it was the received wisdom in some quarters that the show could not survive without Russell T Davies, that Moffat was career-crashingly mad to take it on. Instead, it has become a worldwide phenomenon, while Moffat now has won so many awards that he has had to have a mantelpiece installed in every room of his house in order to make room for them all.

I remember, years ago, reading an article about Formula One racing, which pointed out something that has stuck with me. People who don't know the sport think the best driver is the one who goes screeching around the corners, slamming on the brakes and revving the engines. But, actually, it's the one who *glides* around the track. It's the one who makes it look effortless. And that is the genius of *The Eleventh Hour*; it does an incredibly difficult thing, but it makes it look easy.

**"Hello. I'm the Doctor.
Basically, run."**

Sharon does her make-up and Amelia pleads, "You're not supposed to leave me! I'm seven!" "What are you so scared of?" asks Sharon. Amelia then shows her aunt the crack in her bedroom wall. "How many times," says Sharon. "It's just a crack in the wall." She holds her hand up to the crack. "Tiny little draft [sic], that's all. I've asked Mr Collins to come and fix it. I'll phone him tomorrow and remind him." Sharon bustles back to her room, leaving Amelia staring at the crack: "It's not just a crack." Sharon then leaves and, after we hear her footsteps rattling away into the night, we see Amelia at the top of the stairs.

■ The fifth draft introduces the idea of Amy being Scottish, as Karen Gillan was cast in the role in May 2009. It says that 'Sharon is English while Amelia is clearly Scottish'. This draft also changes Amelia's request for Santa to send a policeman; in previous drafts she asked for "someone who's not Mr Collins" to come and fix the wall.

■ This is Barney Collins, who we later learn is one of the victims of Prisoner Zero (presumably it put him in a coma when he came to repair the crack), an idea not carried through to the finished episode.

■ Up until the fifth draft Amelia also thanked Santa for a Nintendo.

■ According to the shooting script, the year is 1996. Most of the episode is then set in 2008, with the last few scenes set in June 2010. This is not established in this episode, but in *Flesh and Stone* (2010) and other episodes of the same season.

■ This means that most of *The Eleventh Hour* takes place in the same year as Harold Saxon's ill-fated Prime-Ministership of the UK; presumably in the summer shortly after the conclusion of *Last of the Time Lords* (2007).

■ According to Moffat on the DVD commentary, the inspiration for the crack came from "the

crooked-smile crack in the wall above [his son] Louis' bed. I noticed one as I put him to bed, there was a big crack in the wall and I thought, 'God, I hope he never starts getting frightened of that.' [...] The very next day I rolled up my sleeves and got on the phone and got somebody else to fill in the crack." ►

ESSENTIAL INFO

■ Steven Moffat began writing his first episode as 'head writer' in January 2008; in *The Writer's Tale: The Final Chapter* (BBC Books, 2010)

Russell T Davies quotes an email from Moffat saying: 'I've written the first few pages of my first episode. Couldn't stop myself.' Moffat then worked on the story for over a year, delivering his fifth draft on 3 July 2009.

■ The original title was *The Doctor Returns* before Moffat "gave in to

the national consensus" and renamed it *The Eleventh Hour*. "The fun thing about this episode was flinging the Doctor – with his head still cooking and no idea what he even looks like – into a crisis that *just won't stop*. It's almost real time for him. The first hour of his new life, and he doesn't get a breather." – DWM 421.

■ Directed by Adam Smith, the story was recorded from 24 September to 19 October 2009. Shooting on location in Llandaff was cut short due to rain, necessitating a remount on 20 November, while the opening TARDIS sequence was shot on 12 January 2010.

■ The episode launched in a blaze



of publicity, including a national promotional tour, a *Radio Times* cover and a special trailer (shown in cinemas in 3D).

■ The episode achieved a rating of 10.08 million for its BBC One/BBC HD simulcast (with another three million-plus watching a repeat on BBC Three, or on iPlayer). In 2014, DWM readers voted it their second favourite Matt Smith story in *The First 50 Years* poll (behind 2013's *The Day of the Doctor*), and their 17th favourite story overall.



The new head writer Steven Moffat.

The Fact of Fiction

◀ **Amelia hears a loud crash. She runs outside, where a police box has crash-landed on the garden shed.**

■ Up until the fifth draft the TARDIS landed on a greenhouse with a crash 'like a million windows breaking'. The fifth draft adds the idea that Amy thinks the police box is in response to her prayer.

■ In all versions of the script this was the end of a pre-title sequence: 'The opening scream of the music as we zoom right into her face, then right into her eye, then through her eye and into THE NEW TITLE SEQUENCE.'

The police box doors open and a soaking wet raggedy man appears claiming to have fallen in a swimming pool. He asks for an apple.

■ Little does the Doctor realise that he is actually meeting his future mother-in-law for the first time.

■ For the first time since *The Ice Warriors* (1967), in which the TARDIS also landed on its side, the TARDIS doors open outwards.

■ The TARDIS swimming pool was first seen in *The Invasion of Time* (1978), jettisoned at some point before *Paradise Towers* (1987), and then later reinstated.

■ The Doctor tells Amy not to wander off – previously established as the Doctor's "rule one" in *The Girl in the Fireplace* (2006), with the Doctor lamenting that he has never met anyone who gets the "don't wander off thing" in *The Empty Child* (2005); both episodes were by Steven Moffat.

Amelia takes the Doctor inside. He finds that he hates apples and demands a succession of different foods because "everything tastes wrong".

■ The line about Amelia being Scottish and to "fry something" was added in the fifth draft, while the whole sequence was expanded in the shooting script to include more foods.

■ This sequence owes a conscious debt of inspiration to Chapter Two of AA Milne's *The House at Pooh Corner* (1928) in which Winnie-the-Pooh first encounters Tigger in the middle of the night, and then, the next morning, tries to find something for Tigger to eat; Tigger claims to like everything but each thing Winnie tries turns out to be an exception, until Tigger tries extract of malt, which he decides is his favourite food.

■ This sequence was tightened up during editing with several cuts; after spitting out the yoghurt, the Doctor says, "What was that?" and Amelia replies, "Yoghurt." The Doctor saying, "Love bacon," was cut, as was, "That's what it's all about, beans," and, "Can't go wrong with bread and butter."

The Doctor decides he needs fish fingers and custard.

■ Amy later swears on fish fingers and custard in *The Impossible Astronaut* (2011); the TARDIS uses it



'The sequence where the Doctor demands different foods owes a conscious debt of inspiration to Chapter Two of AA Milne's *The House at Pooh Corner*'

to inspire the Doctor in *Let's Kill Hitler* (2011); the Doctor alludes to it in *The Power of Three* (2012) and has it as his last meal in *The Time of the Doctor* (2013).

■ Cut during editing: the Doctor declares, "Fish custard! This is mine, I invented this!"

The girl's name is Amelia Pond. She explains that she doesn't have a mum and dad, just an aunt.

■ We later learn in *The Big Bang* (2010) that the crack has been "eating away at" Amy's life, removing her family from history in the manner of the clerics in *Flesh and Stone*; her parents, Augustus and Tabetha Pond, are restored to existence in *The Big Bang*.

The Doctor scrutinises the sinister crack in Amelia's room. She gives the Doctor an apple with a face cut into it; he tells her that the crack isn't in the wall but in space and time.

■ The Doctor says, "Wibbly-wobbly timey-wimey," a popular catchphrase introduced in Moffat's *Blink* (2007). He also says, "You've had some cowboys in here," previously said in *The Girl in the Fireplace*.

A voice (David de Keyser) issues from the crack saying, "Prisoner Zero has escaped." The Doctor infers that there is a prison on the other side of the wall.

■ Up until the fifth draft, this was a more ambitious sequence. We pan past the Doctor and plunge into the crack, and then cut to the 'Zero Prison' on the other side. We pull back to reveal the crack is set in the stone wall of a cell. We pull back through the massive open metal door of the cell as a Tannoy Voice intones, "Warning: Prisoner Zero has escaped." We then start panning around the interior of a huge granite structure with massive

metal doors, walkways, iron staircases, caged elevators and corridors stretching off beyond barred doorways. We go full circle and then close in on the open cell. A shadow is now sliding up the wall – the shadow of something huge. We zoom into the crack, then zoom back out into Amelia's bedroom.

■ This was replaced by having the Doctor empty a glass of water to use to listen at the wall.

The only way to close the breach is to open it all the way first. The Doctor uses his sonic screwdriver and the crack opens, revealing a giant eye. Then the crack snaps shut.

■ In the shooting script: 'The crack starts to spread. The material of the wall doesn't seem to move or shift in any way but the crack widens across it. Wider, wider, gaping on darkness. Just visible in the dimness, a prison cell. No details at all, just the vaguest of shapes. (We REALLY need to be unable to make out anything, not size, not shape)' and then 'SQUELCH!! Horror shot: filling the crack: vast, quivering, liquid – a giant eye!! An eye the size of a wall. It looks like an ordinary human eye, but monstrous and huge.'

■ The prison glimpsed is viewable on Getty Images as image 6111-000350, 'Prison Corridor' (the located is not specified).

■ The appearance of the giant eye recalls a similar moment in *Carnival of Monsters* (1973).



The Doctor picks up a message on his psychic paper. 'Prisoner Zero has escaped.'

■ The psychic paper was introduced in 2005's *The End of the World*.

It must have escaped through the crack. The Doctor goes out onto the landing, and thinks there is something he is missing in the corner of his eye. Then he hears an unearthly bell sounding outside.

■ In the shooting script: '(experts will recognise the cloister bell)'. The Cloister Bell first tolled in *Logopolis* (1981).

The Doctor runs back to the TARDIS. He has to stabilise the engines or they will burn. He tells Amelia he will be back in five minutes and descends into the TARDIS by rope. It dematerialises.

■ Up until the fifth draft the Doctor threads the rope through the interior handles on the doors; in the shooting script this is changed to him threading it through the glazing bars of the broken door windows. In the finished programme it's not clear precisely what he does.

Amelia packs a suitcase and hurries downstairs – not noticing that one of the doors on the landing is now open. Then she sits in the garden, waiting for the Doctor to return.

In the kitchen, something moves...

■ In the shooting script: 'Whoosh, a dark figure darts through the foreground – sudden and shocking. We pan, as if to follow, only in time to see the opened front door, leading out to the garden.' This is, presumably, Prisoner Zero, although at the time the script was written the intention was it for to be the Doctor returning to the house in *The Big Bang* before he speaks to Amelia (who has given up on the Doctor and gone to bed).

When the TARDIS returns it is daylight and the garden is deserted. The Doctor stumbles out of the TARDIS and runs inside to warn Amelia that Prisoner Zero is here – and somebody knocks him out with a cricket bat!

Meanwhile, at the Royal Leadworth Hospital, Rory Williams (Arthur Darvill) leads Doctor Ramsden (Nina Wadia) into the coma ward, where the patients call out the word "Doctor".

■ I say meanwhile, but the clock in Amy's kitchen gives the time as 10.20 while the clock on the hospital tower gives the time as 4 o'clock!

The Doctor wakes up handcuffed to a radiator. A policewoman (Karen Gillan) tells him he was breaking and entering. The Doctor asks about Amelia, and the policewoman tells him she hasn't lived in the house for six months.

■ Cut during editing: after Amy says she has back-up on the way,



The Doctor notices something very odd about the number of rooms...

the Doctor says, "I can swim! I'm a really good swimmer now. Oh, and excellent at football – that's new! Eyesight, welcome back! Right-handed, blood pressure's down a bit. Ooh, nice kidneys." Up until the fifth draft the Doctor was "still rubbish at football though"; this was presumably changed as *The Lodger* (2010) was commissioned and would feature the Doctor being excellent at football.

Back on the coma ward, Rory tells Dr Ramsden the other funny thing. She already knows what he is going to say; that he thinks he has seen the coma patients wandering about the village.

■ Cut during editing: Ramsden identifies one of the patients. "This is Barney. Handyman, lived alone, he's a bit... well, individual. Only friend was his dog, actually. Bit sad."

The Doctor asks the policewoman to count the number of rooms on their floor. She counts five. There are six; there's a door hidden with a perception filter. Now she knows it's there, she can see it. The policewoman opens the door and goes inside.

■ In the shooting script, Amy can only see four rooms when in reality there are five. The Doctor saying, "I wasn't ready, I'm still not!" was cut during editing.

■ 'Perception filters' were first mentioned in *The Sounds of Drums* (2007).

■ On the DVD commentary, Moffat explains that the door

was based on a childhood memory: "I had a very particular recurring dream about an extra room in my nana's house that wasn't always there. It was a lovely room, a room I loved, I had dreams about it. And I'd always run upstairs when I went to my nana's house to see if it was there."

■ Just as *Blink* developed from the *Doctor Who* *Annual* story *What I Did on my Christmas Holidays* by Sally Sparrow, *The Eleventh Hour* is an elaboration of a Steven Moffat story from the 2007 *Doctor Who* *Storybook* entitled *Corner of the Eye*. This story includes ideas that are developed further in *Silence in the Library* (2008), *The Beast Below* (2010), *Listen* (2014) and *Extremis* (2017) among others, but significantly it also features a sinister crack (in the corner of a big, gold-framed bathroom mirror) in which one of the story's characters, Tom, sees reflected a figure standing behind him: 'I spun, as fast as I could. No one. I span the other way. No one. But each time, a flicker in the corner of my eye, like a movement so fast it could never be seen.' Like the perception-filtered door it is only visible once it has been noticed, even though the figure was always there, in every photograph of Tom ever taken.

■ The trick of outwitting a perception filter also recalls the 'Somebody Else's Problem field' from the Douglas Adams novel *Life, The Universe and Everything* (1982).

Inside the room, she finds the Doctor's sonic screwdriver on a table.

■ The Doctor shouting, "Stay out of there!" was cut during editing.

The Doctor tells her to get out of the room.

■ Cut during editing: Amy says, "But there's no-one here..." Outside, the Doctor keeps talking. "Okay, thinking, come on. It's got perception filters – came through a tiny little crack, so it's probably a multiform..." "Funny-looking screwdriver," says Amy. "Hilarious," the Doctor calls back.

Amy grabs the screwdriver – as a snake-like creature descends from the ceiling behind her. The Doctor warns her not to try to see it. ►



The Fact of Fiction

■ In the shooting script: the creature is 'a translucent tendril, like a giant string of drool hanging down, ending in a bunched little face, beady little eyes, and a grinning, greedy beak of a mouth, crammed with fangs. The whole thing is transparent – like it's made of sluggishly flowing glass.'

Amy catches sight of the creature, then runs out, slamming the door behind her.

■ In the Yellow Revisions draft of the script, dated 24 September 2009, Amy does a double-take, turning as fast as she can, and comes face-to-face with the 'Face Tendril' just before the Doctor says, "Don't look at it! Don't look!"

■ In the previous drafts, Amy doesn't see the creature until after the Doctor's warning. As she moves to leave, she catches sight of a mirror leaning against a wall, and in it she sees reflected, just behind her, the Face Tendril: 'The translucent little face swings to look at her. Their eyes meet in the mirror for just one moment.'

The policewoman admits that she is not a policewoman, she's a kissogram!

■ The Doctor's lines about inter-dimensional multiforms being terrified of wood and him slapping his sonic saying, "What's the bad alien done to you," were swapped around in editing.

The sixth door opens, to reveal a handyman, Barney Collins (Marcello Magni), and his dog.

■ Cut during editing: Amy asks the man, "Who are you?" The Doctor tells her to "look at the faces". The dog growls and Amy says, "But it's just a man and his dog." (The Doctor then repeats, "Look at the faces," which is in the broadcast programme).

The man barks and Doctor realises that it is a multi-form, one creature disguised as two. But it must have a psychic link with the original pattern: the real Barney, in a coma in the hospital. The multi-form opens



its mouth, revealing needle-like teeth.

■ Cut during editing: Amy asks, "What's it going to do to us?" and the Doctor replies, "A bad thing, it's usually a bad thing."

A loud voice booms from outside; the same voice that was in the crack.

"Attention, Prisoner Zero. The human residence is surrounded." It warns Prisoner Zero that it must vacate the human residence or the residence will be incinerated!

The Doctor uses his sonic to release himself from the handcuffs and he flees with the kissogram.

■ Cut during editing: the Doctor wonders where the aliens are: "Where are they? This is supposed to be a stakeout – it should be all megaphones, and cross people, and 'where the hell is my coffee?'" This edit is disguised by a shot of the Doctor trying to open the TARDIS door.

The TARDIS refuses to let the Doctor enter as it is still rebuilding. The Doctor notices that the



shed he destroyed has been replaced and is 12 years old. He asks the kissogram why she said it had been six months – and she asks him why did he say he'd be five minutes! She is Amelia Pond!

■ The fifth draft adds that, up until this point, Amy has been putting on an English accent but at this point her Scottish accent comes 'roaring to the front'.

The Doctor and Amelia race into Leadworth village. They approach an ice cream van which is broadcasting the alien ultimatum, much to the bewilderment of the Ice Cream Man (Perry Benson).

■ He says it should be playing *Clair de lune* ("moonlight"); it's unlikely that an ice cream van would be playing the Debussy composition of that name, so he probably means the eighteenth-century French lullaby *Au clair de la lune*.

■ Up until the fifth draft, the Doctor told the Ice Cream Man, "Your radio, turn it on! Turn it on right now, do it!"

The alien voice is also broadcasting through radios, music players and telephones. The Doctor and Amy run into a nearby house, where Mrs Angelo (Annette Crosbie) is watching the television – which shows a giant eyeball! It's on every channel, in every language. They're broadcasting to the whole world!

■ Cut during editing: after telling Mrs Angelo he has a brand-new face, the Doctor asks Amy "What's wrong with fairy tale?" "I grew up," she replies. "You missed that." The Doctor then switches the channels on the television, observing, "It's everywhere. On every channel."

■ Interestingly, the narrative here parallels the opening of *The Hitchhiker's Guide to the Galaxy* by Douglas Adams – to begin with, the threat is of a house being demolished, but then aliens start broadcasting to the entire world through every hi-fi, every radio and every television that the planet itself is about to be destroyed (though this in turn is a parody of a moment from *Earth vs. the Flying Saucers* (1956)).





A duck pond without any ducks?

'The narrative parallels the opening of *The Hitchhiker's Guide to the Galaxy* by Douglas Adams – the threat of a house being demolished, then the planet itself.'

The Doctor deduces that their attackers will need 20 minutes to power up their starship. Mrs Angelo's grandson Jeff (Tom Hopper) walks in carrying a laptop and he and Mrs Angelo recognise the Doctor as Amy's 'Raggedy Doctor'. The Doctor explains that the 'human residence' is the Earth.

■ Up until the fifth draft this sequence was three continuous scenes, in Mrs Angelo's living room, her kitchen and her garden. In these drafts the enemy had a battle fleet, rather than a single starship.

■ Jeff's relationship with Mrs Angelo isn't specified on screen; the shooting script explains that he is her grandson. The shooting script is also the first draft in which Jeff appears at this point in the story; in earlier drafts he only appeared in the 'classroom' scenes – see later.

A fleet of ships rotate above the Earth; they are like snowflakes with eyeballs in the centre.

■ Up until the fifth draft, this moment began with the Doctor in the garden, looking up. We then zoom up from him, back up through the clouds, until we see the Earth hanging serenely in space. 'And moving around, gliding and zooming and swooping, hundreds of space ships. They're shaped like starfish, and in the centre of each of them – A GIANT EYE.'

The Doctor and Amy head out to the village green.

■ In the shooting script: 'The cutest little village green – a post office, a pond, a nice little pub, a church. There's a sweet little fire station. [...] It's basically *Trumpton* [referring to the 1967 BBC children's series].'

The village is called Leadworth. It's half an hour by car from the nearest city, Gloucester. For some reason, the duck pond doesn't have any ducks.

■ Up until the fifth draft the village was called Ludworth (changed because there is a real village with that name). Gloucester being the nearest city places it somewhere in the Cotswolds, the Severn Valley or near the Forest of Dean.

■ 'Oh Lordy. From the start, I had this single idea: that the ducks, like Amy's parents, had been sucked through the crack in time. And to round everything off, in the very last shot of the series, we'd see the TARDIS fade away, leaving us with a shot of the duck pond, and some happy little ducks. Then, at the last moment, we had to relocate the scene to Amy's back garden, and it never happened.' – Steven Moffat, *DWM* 442.

It suddenly goes dark. The Doctor explains that their attackers have sealed off the upper atmosphere.

■ Up until the fifth draft, the script says that suddenly the sky is 'copper-toned and thunderous, the clouds boiling'. 'What's happening?' asks Amy. 'The end of life on Earth,' says the Doctor.

■ This was replaced in the shooting script with it growing dark and the Doctor explaining about a forcefield. 'Through a gap in the clouds, we see the sun. But it's dull, copper toned,

you can look right at it. And it's shimmering weirdly, as if seen through flowing water. (From this point on if there's anything we can do in the grade that costs us nothing and makes the world look a little weird, that's great. But we can live without it.)'

■ Cut during editing: 'Welcome to the end of life on Earth,' says the Doctor. 'You're in Leadworth, it won't be a big leap.' He clutches his head, rocking. 'Are you just going to sit there?' asks Amy. 'Why? Why shouldn't I just sit here?' says the Doctor. Amy looks at him, wounded, so disappointed, and says, 'Cos I waited 12 years.'

The inhabitants of the village come out, taking photographs of the sun with their video phones. Except for one of them. Rory is there, taking a photograph of Barney and his dog!

■ In the shooting script: 'The village green, now held in bullet time, in the Doctor's memory. We go swooping over to all the people with their phones

held up, looking at the sky. Panning along them to the one man (NURSE RORY, in fact) who is aiming his mobile phone, not at the sky, but something at ground level. Whoosh to the other side of the green, where we see the DOG MAN, standing there, staring at the sky, like everyone else. Whoosh, back to Rory. Whooshing closer on a detail: his nurse uniform just visible beneath this jacket.'

■ Rory's name badge erroneously gives its date of issue as 30/11/1990.

■ The village clock gives the time as 11.30 – so it's been one hour ten minutes since the Doctor woke up.

Amy slams the Doctor's tie in a car door, demanding to know who he is. Mr Henderson (Arthur Cox) tells Amy he will need his car back.

■ Cut during editing: Amy tells Mr Henderson 'Sorry, Mr Henderson – official police business.' He tells her, 'I thought you were a kissogram.' 'I got promoted,' she replies. 'What's wrong with you?' cries the Doctor. 'Why do you keep locking me up?'

■ Cut during editing: After Amy tells the Doctor that he had better talk quickly, he replies, 'Are you out of your mind? Oh, please, I don't need a mad person!' 'This isn't mad,' says Amy. 'This is curious. Mad is when I take you for a spin.' She tosses the car keys in her hand threateningly. 'Now, who are you?'

The Doctor throws Amy the apple with a face carved in it, the same one she gave him.

■ Cut during editing: after he says, 'You know it's the same one,' the Doctor continues; 'Your first thought when it landed in your hand – it's so small.'

Amy releases the Doctor and introduces him to Rory, her "kind-of boyfriend". The Doctor asks him why he was taking a photo of the man with a dog – it's because the same man is in hospital in a coma.

■ Cut during editing: The Doctor continues. 'A coma victim, the perfect place to hide – in the dreams of the living dead!' Rory stares at the Doctor, marvelling. 'He's exactly like the glove puppet!' 'Glove puppet?' says the Doctor incredulously. 'Shut up!' shouts Amy.

■ Cut during editing: after Rory asks, 'There's a Prisoner Zero too?' and Amy says, 'Yes,' Rory asks her, 'And he's not your oboe teacher?' 'No!' she snaps.

One of the snowflake spaceships swoops down and the Doctor tries to alert it to the presence of Prisoner Zero by activating his sonic screwdriver.

■ Up until the fifth draft, rather than a spaceship arriving, there is a crackle from above and great streaks of lightning sweep across the coppery, thunderous sky. The idea of the spaceship appearing was a late addition; it's not mentioned in the shooting script. It seems to have been added as a 'fix' because the recording in the village of Llandaff was disrupted by poor weather, leaving several crucial sections of the scene not completed.

■ 'We just got killed by the weather. Torrential rain on the two days we had to shoot it! Piers [executive producer Piers Wenger] phoned and said, 'Can you write some dialogue about changeable weather?' So, Terrance Dicks-style, ►



The Atraxi ship appears over Leadworth.

The Fact of Fiction

◀ I wrote, 'It's causing freak atmospheric anomalies!' But every time they got close to saying that line, the weather cleared. It was bright sunshine, so they couldn't say it! So we said, 'We'll have to come back and shoot it another day.' So we did, we remounted, and it rained us off *again!* We absolutely got slaughtered. We ended up having to rewrite and reassemble the scene in the cutting room." – Steven Moffat, **DWM** 418.

■ The Doctor's lines explaining that the ship is scanning for non-terrestrial technology and that nothing says non-terrestrial like a sonic screwdriver were added during ADR (Additional Dialogue Recording). In the shooting script, the Doctor says, "Prisoner Zero, this world is gonna burn – and you can stop it. Right now, up there, they're scanning this planet – for you. If they find you in time, six billion people will live, so I'm asking you, please, for the sake of the six billion – stop hiding." The Dog-Man just gives a low, menacing growl. "Nah, didn't think so," says the Doctor. "Well – I'm sorry, I really am..." He raises the sonic screwdriver. "You had a look at this before so you know it's not a weapon – it's a screwdriver. Multi-function, though! Oh, the extras this thing's got – and do you know what I've never tried? I've never tried them all at once!"

The Doctor blows up all the streetlights, sets off the car alarms and activates a mobility scooter and a fire engine, then blows up a telephone box before his sonic screwdriver explodes.

■ The effects of the sonic screwdriver were revised to be more cost-effective. In the fifth draft, the Doctor says, "It does screws," and the bandstand in the centre of the green collapses. "From up to 80 feet," the Doctor continues. Then, as the Doctor tries all the functions at once, windows start shattering. All the cars turn on, revving up and banging backwards and forwards in their parking spaces. The fire engine's ladder extends. All the satellite dishes on the houses start revolving. The church's weather vane spins and its bells start chiming. Finally, dogs start racing onto the green, dragging their astonished owners behind them.

■ In the shooting script, the Doctor continues: "On maximum range, definitely not good for it. But do you know what is good? Your friends up there will be scanning for non-terrestrial technology. Now they've got to be, what, a Level 20 civilisation? Earth – Level 5. Ludworth – Balamory. Sonic screwdriver – Level 4,000, plus invisible ink!"

■ The various shots of the Doctor, Amy and Rory looking up, and the Doctor shouting to the departing spaceship, "Come back! He's here!" are not in the shooting script and were recorded as 'pick-up day' after the decision had been made to add the Atraxi spaceship to the scene.



Rory has noticed something odd...

'The effects of the sonic screwdriver were revised to be more cost-effective. In the fifth draft, the Doctor says, "It does screws," and the bandstand collapses.'

Prisoner Zero escapes by melting down a drain.

■ This moment was also reworked; in the fifth draft, we see the tail end of the sparkling glow as it disappears down a drain. In the shooting script: Prisoner Zero disappears off screen and Amy says, "The drain. It's just sort of melted and went down the drain." In post-production, however, a shot of Prisoner Zero dissolving down the drain was included.

The Doctor says they need to drive Prisoner Zero into the open.

■ In the shooting script: Amy asks the Doctor "Did it work? Did they notice?" "No," says the Doctor. "We need more, we need bigger."

Prisoner Zero emerges from a vent in the coma ward.

The Doctor explains that Prisoner Zero's pursuers are late because they were following him.

■ In the shooting script: the Doctor despairs, slapping his head again. "And I'm not ready for this! I can't do this yet – my head, my stupid, stupid head!" "What's wrong with it?" asks Amy. "Systems crash, it's still rebooting," says the Doctor. "I'm only half done, I'm not ready." "What's he on about?" asks Rory. "What's he saying? I don't understand." Amy ignores him and tells the Doctor, "Well you're gonna have to

be ready, aren't you?" "I know!" says the Doctor. "Don't you think I know that?"

The Doctor checks Rory's phone, which has photos of all of Prisoner Zero's

disguises. He tells Amy and Rory to get everyone out of the hospital while he speaks to Jeff.

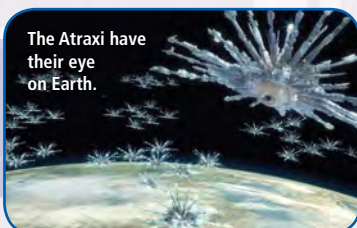
■ Cut during editing: while the Doctor is checking his phone, Rory says, "I trained to be a *doctor* cos of him." Later, when Doctor is about to run off he spins to face Rory. "No, hang on, wait – how do you train to be a doctor and end up a nurse?" "Unsuccessfully," says Rory.

The Doctor finds Jeff, takes his laptop and hacks into a video conference call of all the experts in the world including Patrick Moore (appearing as himself).

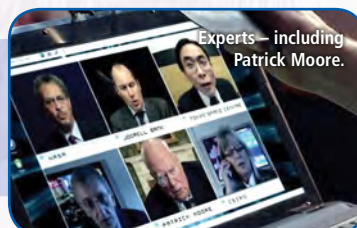
■ In the shooting script: 'Typical studenty bedroom. JEFF (Mrs Angelo's grandson we saw earlier) lying on his bed, with his laptop on his chest, looking at God knows what (we don't see).'

■ Cut during editing: When Mrs Angelo walks in, she asks, "What are you doing? Jeff, is he your gay friend?" "Gran, I'm *not* gay," says Jeff. "He's not, you know," the Doctor confirms. "Right, have you got wi-fi? Yes, good wi-fi, strong!"

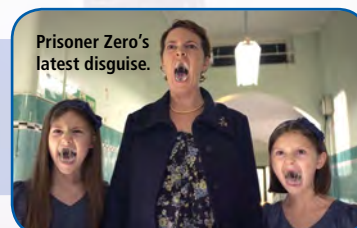
■ Patrick Moore was tentatively added in the shooting script draft – 'One of them could be Patrick Moore – or maybe he's gone off-line at this point.' After his participation was confirmed he was being given dialogue in the Yellow Revisions draft. Amateur astronomer Moore (1923-2012) was best-known as the presenter of the BBC's *The Sky at Night* from 1957; he was previously mentioned in *Aliens of London* (2005).



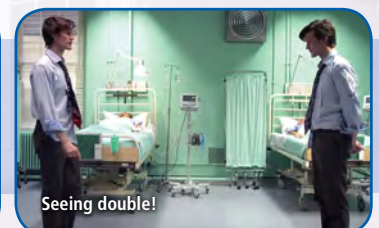
The Atraxi have their eye on Earth.



Experts – including Patrick Moore.



Prisoner Zero's latest disguise.



Seeing double!

■ The other 'big boys' are NASA (the USA's National Aeronautics and Space Administration, established in 1958), Jodrell Bank (the radio telescope observatory in Cheshire established in 1945) and the Tokyo Space Centre (the Uchinoura Space Center in Kimotsuki established in 1962). The broadcast episode also features the ESA (the European Space Agency established in 1975) and the CSIRO (the Commonwealth Scientific and Industrial Research Organisation established in Australia in 1926).

■ Up until the fifth draft, this part of the story was quite different. The Doctor asks Amy, "I need clever people, laptops and wi-fi, where do I go?" "There's a course thing," she tells him. "Computers I think, or maths. Past the church, the drill hall." "Fine, great!" says the Doctor. He then runs to the drill hall – where we see that the escaped fire engine has crashed into a tree. Inside the hall, some students of varying ages and a teacher are peering up at the sky. "Oi! Pay attention!" The Doctor appears at the front of the class, working at a laptop on the teacher's desk 'pounding the keyboard like Elton John'. The monitor is projected onto the screen behind him. "Eyes on the screen!" he says. "Okay, maths, let's have some of that maths. Fermat's Theorem, the proof, never been done before. Poor old Fermat, got killed in a duel before he could write it down. My fault – I slept in." "My God," says the teacher in mounting astonishment. "That's... how's that..." The Doctor then types out explanations why electrons have mass and faster than light travel. "One-handed!" he shouts, typing with one hand, raising the other. Then he spins the computer and leaps over the desk to type with the laptop behind him. "Behind my back!" There's a smattering of applause from the students. "Look at the sky, the world's ending," the Doctor tells them. "Look at the screen, I'm not mad, I'm a genius. Look at my face, I need your help. Who's clever, lazy and popular?" "I don't... sorry, what are you..." says the teacher. "No time," says the Doctor. "Clever, lazy, popular, who?" The teacher says, "Jeff." Jeff is sitting at the back, slightly startled. "Jeff, you're a natural leader," the Doctor tells him. "You're in charge." "Charge of what?" asks Jeff. "Bad news, everyone," says the Doctor. "Today's the day you save the world!"

He gives them Fermat's Theorem, an explanation of why electrons have mass and faster than light travel to prove he is a genius.

■ In 1637 Pierre de Fermat (1607-65) wrote in the margin of a book that he had a 'truly marvellous proof' of the statement that no three positive integers a , b and c satisfy the equation $a^n + b^n = c^n$ if n is an integer greater than 2; he added that he couldn't write it down because there was insufficient space. A proof was finally published in 1995 by Andrew Wiles and runs to 150 pages, so Fermat was at least correct in saying it couldn't be fitted into a margin.

■ In the real world, Fermat didn't die in a duel – perhaps the Doctor is thinking of the mathematician Évariste Galois (1811-1832), who did.

■ Cut during editing: at the end of the scene, Mrs Angelo says, "Shall I go and make a cuppa?"

Rory and Amy arrive at the hospital in Rory's car.

■ Cut during editing: Rory is driving while Amy stares at the apple in her hand like it's the most

WHERE ELSE HAVE I SEEN...?

TOM HOPPER (1985-)



Jeff

TV appearances include: *Merlin* (2010-12) as Sir Percival; *Black Sails* (2014-17) as Billy Bones; *Game of Thrones* (2017) as Dickon Tarly.

Film appearances include: *Leopard* (2013) as Tom; *Northmen: A Viking Saga* (2014) as Asbjorn; *Kill Ratio* (2016) as James Henderson.

ANNETTE CROSBIE (1934-)



Mrs Angelo

TV appearances include: *Edward the Seventh* (1975) as Queen Victoria; *Oliver Twist* (1999) as Mrs Bedwin;

One Foot in the Grave (1990-2001) as Margaret Meldrew; *Little Dorrit* (2008) as Mr F's Aunt; *Henry IX* (2017) as Queen Charlotte.

Film appearances include: *Leon the Pig Farmer* (1992) as Dr Johnson; *Calendar Girls* (2003) as Jessie; *Into*

the Woods (2014) as Granny; *Dad's Army* (2016) as Cissy.

PERRY BENSON (1961-)



Ice Cream Man

TV appearances include: *You Rang M'Lord* (1988-93) as Henry Livingstone; *Oh Doctor Beeching!* (1995-97)

as Ralph; *This is England '86* (2010), *This is England '90* (2015) as Meggy; *Benidorm* (2014-15) as Clive Dyke.

Film appearances include: *Scum* (1979) as Formby; *Sid and Nancy* (1986) as Paul; *This Is England* (2006) as Meggy.

OLIVIA COLMAN (1974-)



Mother

Other Doctor Who-related appearance: *The Five(ish) Doctors Reboot* (2013) as herself.

TV appearances include: *Peep Show* (2003-15) as Sophie Chapman; *Rev* (2010-14) as Alex Smallbone;

Broadchurch (2013-17) as DS Ellie Miller; *Fleabag* (2016) as Godmother.

Film appearances include: *Hot Fuzz* (2007) as PC Doris Thatcher; *Tyrannosaur* (2011) as Hannah; *The Iron Lady* (2011) as Carol Thatcher; *Murder on the Orient Express* (2017) as Hildegard Schmidt.

ARTHUR COX (1934-)



Mr Henderson

Other Doctor Who appearance: *The Dominators* (1968) as Cully.

TV appearances include: *The*

Avengers: From Venus with Love (1967) as Clarke; *The Avengers: Whoever Shot Poor George Oblique Stroke XR40?* (1968) as Anaesthetist; *Yes Minister* (1980-81) as George; *Henry VI Parts 1, 2 and 3* and *Richard III* (1983) in various roles.

Film appearances include: *Give My Regards to Broad Street* (1984) as BBC Engineer; *Hope and Glory* (1987) as Fireman; *Personal Services* (1987) as Lennox.

impossible thing in the world. "He looks like me," says Rory. "What?" says Amy. "The Doctor and me, we look similar," says Rory. "No you don't!" says Amy. "Is that why you chose me?" says Rory. "Cos I remind you of him?" "You don't remind me of him," says Amy. "Not even a bit." "Are you sure?" asks Rory. "He's from space!" replies Amy. "He's got a time machine! He's got gadgets and probably superpowers –" "Yeah, okay," says Rory. "He fights

monsters," Amy continues. "He's like some kind of big space hero. He doesn't even have a name, he's the Doctor!" "You can stop now," says Rory wearily. "And you're..." says Amy. "You're..." "Yeah, what am I?" says Rory. "You're a nurse," says Amy. "Which is also good. Now *drive!*"

■ In the Yellow Revisions draft this dialogue came at the end of the scene on the village green, but because poor weather meant that scene had not ▶



Matt Smith discusses a scene with the director, Adam Smith.

The Fact of Fiction

been completed it was shifted to the car interior in the Goldenrod Revisions dated 7 October 2009.

■ This replaced a brief discussion in the shooting script draft; as they scramble into Rory's car, he asks Amy, "So Jeff's good-looking, is he?" "Bit hot, yeah," says Amy. "And I'm not hot?" says Rory. "And that's fine, I keep telling you," says Amy, slamming the door. "Now *drive!*"

The Doctor writes a computer virus on Rory's phone and tells the experts to send it everywhere. He explains that it is a reset command, then leaves Jeff to save the world.

■ The Doctor's suggestion that Jeff delete his internet history may be a joke referring to what Jeff was looking at, but there's also an in-story reason; the Doctor wants to make sure the virus is traced to Rory's phone, rather than Jeff's computer.

■ The dialogue in this scene is largely the same as the 'classroom' version in the earlier drafts. After the Doctor explains to the class that the virus is a reset command, he asks, "Any questions?" "Are you the raggedy Doctor?" asks Jeff. The Doctor is startled. "Amy Pond?" he asks. "I'm her boyfriend," explains Jeff. "Kind of." "Good for you!" says the Doctor. "Right, get on with it!"

■ In the shooting script: A 'Japanese Man' said, "Sorry, are you writing a computer virus on a phone?" – the dialogue was reworked in the Yellow Revisions draft to make the character non-speaking.

Something has happened at the hospital and no-one is allowed into the coma ward. Amy phones the Doctor, who tells her to look in a mirror. She's dressed as a policewoman!

■ Cut during editing: while Amy dials, Rory asks her, "But how can he be real? Your imaginary friend, how can he have come back?"

■ Up until the fifth draft, this was intercut with a scene of the Doctor running through the drill hall, so we hear him say the line, "Look in the mirror."



An echo of many years previously...

"Look after the universe for me. I've put a lot of work into it," recalls a line from Steven Moffat's Comic Relief sketch *The Curse of Fatal Death*.

The Doctor is on his way to the hospital – driving a fire engine!

■ Up until the fifth draft, we instead saw the Doctor commandeering the vehicle. He runs out of the drill hall and asks a fireman, "The hospital, how do I get there?" Then the fireman – who is actually a firewoman – replies, "That way, follow the road, on your left." "Thanks!" says the Doctor, as he leaps behind the wheel of the fire engine, starting it up. "What are you doing?" shouts the firewoman. "I'll be right back," the Doctor tells her. "Hang on!" says the firewoman. "You're the raggedy Doctor!" "Amy Pond?" says the Doctor. "Hands off, she's taken!" says the firewoman. The Doctor registers her meaning; Amy gets around a bit! "Oh, you've no idea!" he says, slamming on the siren.

Amy and Rory reach the coma ward where a Mother (Olivia Colman) is with her two children (Edin and Merin Monteath). She says that Dr Ramsden is dead. Amy calls the Doctor, warning him that Prisoner Zero has got into the ward. Then she notices that the Mother's voice is coming from one of her daughters. She is Prisoner Zero!

Amy and Rory run into the coma ward and barricade the door with a broom. The Doctor asks them which window they are near. Then the door bursts open and the mother walks in. Amy gets a text from the Doctor: 'Duck!'

■ Recalling a similar written warning given by the Doctor in *Blink*.

Then the fire engine ladder crashes through one of the windows, followed by the Doctor.

■ Cut during editing. When the Doctor sees the mother/child creature, he says, "Prisoner Zero, here we go again. Which one are you this time. Oh, her!" He then goes to one of the beds, where the same woman is

asleep with photographs of her kids on the bedside table. "Oh, that's mean. Nice lady, dreaming about her children – and you're walking about with her face on, ending the world."

He tells Prisoner Zero to remove its disguise but it replies that if it does, the Atraxi will kill it.

■ Cut during editing: "I will die," says the Mother. "You'll go back to prison," says the Doctor. This prompts the mother to say the Atraxi will kill it this time.

It explains that it did not open the crack in space and time.

■ Cut during editing: "Don't you know?" says the Mother. "Don't I know *what?*" asks the Doctor.

■ Cut during editing: after mocking the Doctor for not knowing, the Mother says, "Is that why you still care?" "Why I care?" says the Doctor. "This world can burn, and any other – it doesn't matter," says the mother. "Nothing has ever mattered."

■ "I did actually write a scene about what [Prisoner Zero]'s crime was, and why he was locked up, and I just realised no-one would care. [...] I had some bizarre idea that he'd invaded some other planet by impersonating an army. It was a ridiculous idea, which I was quite glad to get rid of." – Moffat on the DVD commentary.

"The universe is cracked," gloats Prisoner Zero. "The Pandorica will open. Silence will fall."

■ The reference to the Pandorica was added in the shooting script draft. Its contents are revealed in *The Pandorica Opens* (2010).

■ A comprehensive explanation of 'Silence will fall' appears in Matt Smith's final episode *The Time of the Doctor*.

The Doctor points out that the ward clock gives the time as zero. And clocks all over the world are giving the time as zero, thanks to Jeff and his team.

■ Up until the fifth draft, rather than seeing Jeff at work, we see Jeff and the other students in the classroom. "Jeff and the Clevers!" says the Doctor.



The Doctor confronts Prisoner Zero.

The Doctor explains that the Atraxi will notice and track the computer virus to its source – Rory's phone, which the Doctor has in his hand!

■ In ADR the Doctor's line was changed from, "And if I was a Level 20 battle fleet," to, "And if I had a whole battle fleet surrounding the planet."

An Atraxi ship hovers over the hospital.

■ Cut during editing (because Rory has already seen the Atraxi ship): Rory saying, "There's a spaceship. Right up there, a spaceship!" Up until the fifth draft, the dialogue was the Doctor saying, "Spaceships?" "Loads of them!" says Rory. "They've got those eyes," says Amy. "Like the eye in the wall."

The Doctor points out that Rory's phone contains pictures of all of Prisoner Zero's disguises. But it takes on a new form. Amy loses consciousness and Prisoner Zero becomes Amelia Pond and her 'raggedy Doctor'. The Doctor tells Amy to remember what she saw in her house...

■ In the shooting script: 'He holds her head in his hand, pressing his fingers into her temples (as with Reinette in *Girl in the Fireplace* and Donna in *Journey's End*.)'

... and as she dreams of Prisoner Zero's true form, Prisoner Zero reverts to it. The Atraxi locate it and Prisoner Zero disappears – but as it does, it repeats that "Silence will fall" using its real voice (William Wilde). The sun returns to normal and Amy wakes up.

■ In the shooting script: Prisoner Zero repeats, "The Pandorica will open," before disappearing.

The Doctor contacts the Atraxi, calling them back to Earth.

■ The Doctor references Article 57 of the Shadow Proclamation; he previously mentioned Convention 15 in *Rose* and we saw him visit the Shadow Proclamation in *The Stolen Earth* (2008).

■ The Doctor refers to Earth as a Level 5 planet; this was established in *City of Death* (1979) – "a Level 5 civilisation."

■ In the first draft, the Doctor didn't call back the Atraxi; he gains the TARDIS key at this point and runs back to the TARDIS and acquires his new clothes there.

The Doctor goes into a locker room and helps himself to some new clothes.

■ The Doctor previously acquired new outfits in a similar manner in hospitals in *Spearhead from Space* and the 1996 TV Movie.

■ The Doctor choosing a new outfit at this point was added in the fourth draft (undated) of what was then called *The Doctor Returns*.



"Hello. I'm the Doctor."

The Doctor goes to the roof in a new outfit and a selection of ties. An Atraxi ship hovers overhead and tells him he is not of this world. "No," says the Doctor. "But I've put a lot of work into it."

■ This recalls a line from Steven Moffat's 1999 *Comic Relief* sketch *The Curse of Fatal Death*, where the dying Doctor says, "Look after the universe for me. I've put a lot of work into it." The line appears again in the 2015 prologue *The Doctor's Meditation*.

■ The Doctor wearing braces and choosing a bow tie and tweedy jacket was added in the shooting script draft, reflecting that Matt Smith's outfit had been decided by that point.

The Doctor asks the Atraxi if the Earth is a threat, or its people are guilty of any crime. And finally, he asks them if the world is protected.

■ The Atraxi's scan of the Earth's stock footage includes glimpses of Pope Benedict XVI (1927-) and Mahatma Gandhi (1869-1948).

■ The Atraxi's scan reveals a 'mixed bag' of monsters, comprising of clips from *Rise of the Cybermen* (2006), *Doomsday* (2006), *The Fires of Pompeii* (2008), *The Runaway Bride* (2006), *Planet of the Ood* (2008), *The Christmas Invasion* (2005), *The Two Doctors* (1985), *The Sea Devils* (1972), *Father's Day* (2005), *The Doctor's Daughter* (2008) and *Forest of the Dead* (2008). The shooting script also suggested including Weeping Angels (from *Blink*), Slitheen (first seen in *Aliens of London* (2005)) and Gelth (*The Unquiet Dead* (2005)).

■ The clips of the Doctors previous incarnations are from *The Time Meddler* (1965), *The Tomb of the Cybermen* (1967), *The Sea Devils*, *The Pirate Planet*

(1978), *Arc of Infinity* (1983), *Revelation of the Daleks* (1985), *Time and the Rani* (1987), the 1996 TV Movie, *Bad Wolf* (2005) and *The Family of Blood* (2007). The War Doctor is not detected by the scan!

■ Up until the Yellow Revisions, the clip montage was also to include glimpses of UNIT, Sarah Jane Smith and Captain Jack.

The Doctor has chosen a bow tie: "Hello. I'm the Doctor. Basically, run." The Atraxi ship zooms away.

The Doctor realises there is a TARDIS key in his pocket and it is glowing hot. The Doctor rushes back to Amy's garden.

■ Cut during editing: a short scene of Amy and Rory on the hospital roof watching the Doctor race away. "Should we catch him up?" asks Rory.

■ The refurbished TARDIS has a St John Ambulance badge, as seen on the original TARDIS up until *The War Machines* (1966).

■ Seeing the inside of the TARDIS, the Doctor says, "You sexy thing"; a line picked up on in *The Doctor's Wife* (2011).

The TARDIS dematerialises as Amy and Rory arrive.

Back in 1996, it's the morning after Amelia met the Doctor – and she is still waiting for him. We hear the sound of the TARDIS arriving and she looks up with a smile...

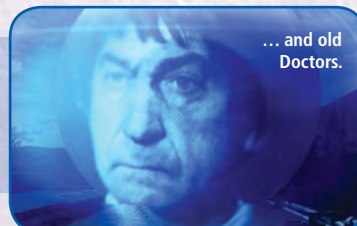
■ We later learn in *The Angels Take Manhattan* (2012) that the Doctor returned and told Amelia that if she is patient then one day she will fight pirates, fall in love with a man who'll wait two thousand years to keep her safe, give hope to the ►



A flashback...



... to old enemies...



... and old Doctors.



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... but is this just Amy dreaming? She wakes up in her bedroom in 2010, and sees the TARDIS outside. She rushes out, and the Doctor explains that he had to hop to the Moon and back to run her in. Amy explains that all the stuff with Prisoner Zero was two years ago.

■ Up until the third draft, the Doctor simply acquired new clothes in the TARDIS. "You've changed your clothes," says Amy. "Yeah, what do you think?" asks the Doctor. "Kind of hard choosing, when you don't know your size." "You look... good. Good," Amy reassures him. "Yeah, I'm making it work for me," says the Doctor. "The head's a bit big, but I think I'll keep it." In the early drafts, the "madman with a box" discussion takes place just before Amy steps into the TARDIS, and the TARDIS scene ends with the TARDIS chiming. "A message," explains the Doctor. "From the heart of the TARDIS. She speaks sometimes – but only to me." "What did she say?" asks Amy. "I'm ready," says the Doctor.

■ In the shooting script: after the discussion about the Doctor keeping the clothes, Amy says, "But you're not... raggedy. You were always raggedy, all my life." "All your life," says Doctor. "I'm sorry. And thank you." This was replaced in the Yellow Revisions with a discussion about the bow tie and the Doctor being an alien.

■ In the shooting script: after the Doctor says Amy has waited long enough, she says, "I've done a lot more than just wait around for you." "Yeah, I got that," says the Doctor.

'Amy says: "Are you telling me you've had a time machine for nine hundred years and you didn't know it had a steering wheel?"'



Two years later, the TARDIS returns to Amy's garden...

The Doctor invites Amy into the TARDIS, clicking his fingers to open the doors.

■ A trick introduced in *Forest of the Dead*.

He's sure that she wants to come with him. She asks him to get her back for tomorrow morning.

The TARDIS console provides the Doctor with a new sonic screwdriver.

■ Added in the shooting script draft.

Amy asks the Doctor why he's chosen her to travel with. He says he's lonely, and Amy agrees to begin her travels with "a madman with a box".

■ In the shooting script: 'As she says this she turns away – leaving us with a shot of a wall-mounted scanner. Blipping across it, like a reading on an oscilloscope, is a streak of light in the exact shape of the crooked smile crack in the wall of Amelia's bedroom. The Doctor glances at it, doesn't react – just presses a button, killing



Adventure awaits!

the scanner before Amy can see it. He knows what he's doing. He has an agenda.'

■ The above element was added in the fifth draft, which also added a humorous tag; while the Doctor is fussing at the controls, something happens to the console. A whole segment slides out and comes to rest a few feet from the console in its own separate unit. "Oh that's how you do it!" says the Doctor.

"Now I get it! This would've saved a lot of trouble." "What is it?" asks Amy. The Doctor flips a chunky handlebar arrangement from the top of the unit. "The steering wheel! Nine hundred years, I should've read the manual. Wonder how it works?" "Sorry," says Amy. "Are you telling me you've had a time machine for nine hundred years – and we're coming back to nine hundred – and you didn't know it had a steering wheel?" Thankfully Moffat reconsidered and deleted this scene in the Yellow Revisions draft.

■ Up until the fourth draft, after the Doctor asks Amy if she's okay, she says, "It's all true. There's a whole world in here, just like you said..." "Oh, this is just the wardrobe," says the Doctor. "Wait till you see Narnia." (Echoing a point made by Moffat in *DWM* 279, published in 1999; "I don't care where the Doctor came from or why he travels around the universe – I just want him out of those TARDIS doors and having adventures. Us kids want Narnia, not the wardrobe.")

The TARDIS dematerialises. But what's that hanging up in Amy's bedroom? Can it be... a WEDDING DRESS?

■ *The Complete Fifth Series* DVD and Blu-ray releases include *Meanwhile in the TARDIS*, an additional scene by Steven Moffat following directly on from this episode, in which Amy learns why the TARDIS is disguised as a police box and which leads directly into the next episode, *The Beast Below*. *DWM*

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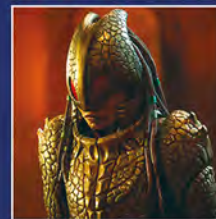
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THE *DWM* REVIEW

The latest *Doctor Who* episodes and products reviewed by our team!

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World Enough and Time & The Doctor Falls

The season finale gave us Mondasian Cybermen, two Masters side by side, and the Twelfth Doctor's (almost) last stand. But did it deliver on all the hype?

REVIEW BY **GRAHAM KIBBLE-WHITE**

It's not quite the end, but the moment has been prepared for.

World Enough and Time/The Doctor Falls – the finale before the finale – is incandescent. It's a Doctor and a whole philosophy of *Doctor Who* preparing to go supernova. Even though Steven Moffat insists he's not letting his own impending departure influence the story, his script does seem informed by it. It gives the impression of liberation, and one can imagine he set to work thinking, 'Okay, now I'm going to do this.' That's because it has unprecedented fun with the programme's fundamentals ("My name is Doctor Who!") while also making huge authorial statements about it (Missy, on standing with the Doctor: "That's where we've always been going"). It's maybe everything *Doctor Who* has ever been under Moffat – and everything it's ever meant to him.

This old lag, still here, still making notations for *DWM*, found it the most moving adventure in... I dunno, I think I'm going to say *forever*. But not as a maudlin experience, it's spirited. You might want to use the phrase 'fan service' – although I'll look at you *like that* if you do – but it did indeed serve me. By looping in elements from *Doctor Who*'s early years and then drawing them through with a revived Master, scored by the series' latter-day emotional intelligence, it connected to every era of my relationship with

the show. From the child, to the teen, to the me today, I could feel all of them responding. My own incarnations coming together like a *The Day of the Doctor* procession.

Is this an overwrought assertion? No! Go away! This one is *special*. If you love *Doctor Who*, it's talking to you about that love, but in such a way as to also communicate it to those not quite so devoted. That's part of what's so clever about this, the series' most self-indulgent story ever [quick list: referencing Planet 14 and Marinus; jelly babies; "*The Genesis of the Cybermen*"; the *Logopolis*-type clips package; "Sontarans perverting the course of human history" *etc, etc*]. I believe it



works for everyone. Here's an example of how. Like you, probably, I came away from the final scene having assimilated a) the location and b) the year. But all you really needed to have understood was that the fellow emerging through the blizzard is actually the First Doctor. That was communicated to the uninitiated through the foreshadowing of the phrase "the original, you might say", which is incredibly clever writing, accommodating our secret desire – the continuity reference – while circumnavigating the self-hatred that accompanies it.

Another impetus in this two-parter is to do right by Peter Capaldi and the Twelfth Doctor. Jump back to the opening scene, and it details the shape of what's to come. This is to be a spearhead. Whatever possibilities there are at the beginning, we know by the end we'll be left with a singularity, which is that he is dying. And absolutely *furious* about it.

As the two episodes brutally dispense with the Doctor-Bill-Nardole team, and remove Missy's opportunity for redemption, the central character comes into sharp focus, and is made to account for himself. "I do what I do because it's right," he explains. "Because it's decent. And above all, it's kind." It equals any other mission statement he's given us, although in terms of the script, it seems slightly borne from fretfulness, as if Capaldi's incarnation needs verification at this late stage. Let's be clear: he does not. Nonetheless, the remarks are perfectly weighted. No histrionics, nothing grand, just a gentle affirmation for decency, which is brilliantly counterintuitive in the midst of huge drama. It's small, beautiful events that define the Time Lord's morality.

The tragedy is that the Doctor's hope kills Bill. As she comes to the realisation she's just had a huge hole blown out of her chest, there's the cruel counterpoint in the story flashing back to reveal the weeks of campaigning undertaken by him to let Missy have a chance to run the show. He hears Bill's objections, but gently presses on: "She's the only person I've met who's remotely like me." At the start of *World Enough and Time*, things are almost *right*, almost back to how they were in the academy. Yes, the renegade Time Lord is vamping it up as Doctor Who, but there's every reason to be optimistic...

Then come the Cybermen. Mondasian Cyberman – a regular bit of repartee in Peter Capaldi's *Doctor Who* PR work, now an unlikely reality. Few will gasp when I assert the monsters haven't impressed since 1982, however it's their reversion to an eccentric, potentially risible, costume design that seems to have unlocked their



'This one is special. If you love Doctor Who, it's talking to you about that love, but in such a way as to also communicate it to those not quite so devoted.'

power once again. This is because Moffat's script has had to interrogate who and what they are in order to sell their piecemeal appearance.

Our first impression of them is something akin to burns victims, trussed up by an under-resourced health service. They're botch-jobs, lugging along a drip stand, and in doing so tapping into our fear of the injured. Added to this is a 1950s aesthetic across Floor 1056, which provides a sympathetic context to their 1960s design. If we're still tempted to laugh at these folk with socks on their heads, consider the fact they're constantly screaming in pain, with the volume down to zero. It's horrific. Bolts and braces and fabric holding together mushed-up bodies. Even worse when one is revealed to be Bill. Finally, we have that sing-song Cyber-voice, once heavy with inadvertent comedy, now another less-than-ideal example of medical making do.

Then comes the Master. John Simm's return to *Doctor Who* is a triumph. I'm not going to say his Mr Razor persona had me fooled right up to the reveal, but it got me far enough along. Sadly, it will always be true that a fake nose is a fake nose, but Simm's performance during that masquerade is a credit to him. He takes on an entirely different shape in the role, which earns him the right to crack that cheeky gag when wearing his pathetic eye-mask, "Ah, you see through my disguise!"

If the story hadn't succeeded in providing him with a convincing rationale for spending so long in-character, it would still have been entirely justified by the way he dispensed with it when he

met Missy. As I got wind of the direction of this scene, I was aching for him to reach under his chin, for the camera to momentarily cut away, and then come back to find him going, "Aha!" with a fistful of latex and wig. Which is exactly what he did. What a thrill. It's fascinating how, after avoiding them for over a decade, such flourishes still work well in *Doctor Who*. To the extent that I felt Simm's Master finally came of age. Again, the series dares to embrace once-derided idioms, with the black costuming and the goatee (my, how Simm loved that, mussing it up like his pet guinea pig). This is the blackguard not as a tormented soul, but being evil, because that's what turns him on. I concede the approach is only permissible because it provides a contrast to Missy's moral growth, but it gives his incarnation a welcome clarity.

So, it continues. While the (re)interpretation of the Cybermen is radical, Moffat discovers equal wealth in the renegade by going trad. He puts the two incarnations together, and then just allows them both to be the Master, eventually seeding their own destruction.

That starts with the two swaying together on the rooftop to a wartime smoochy, bringing to mind the romance between Captain Jack and Rose in *The Doctor Dances*. This is the Master's monstrous self-love made physical – very much so in that later scene where we must only conclude he had a tissue compression eliminator in his pocket. But already, there have been the usual calamities, including breaking his dematerialisation circuit



Two Masters waltz together – but who's taking the lead...?

and then losing control over those he'd subjugated. Meanwhile, Missy is cutting a deal with the Doctor ("I was secretly on your side all along, you silly sausage") while the Master is finally caught on camera doing his between-episodes eyeliner top up.

What finally destroys them is his unwillingness to let her grow. The Master is potentially speaking for a section of the audience in his disgust that Missy has scope for rehabilitation. But I don't think that lessens her. Instead it adds a tragic dimension, of someone who wants to change, is fearful of it, but finally willing to give it a go... at which point she is shot in the back by her unreconstructed former self. That's some metaphor. It's also poetry. As 'twas ever thus, the Master's latest ally has turned the tables on him. No wonder the pair of them go out laughing.

A theme of this year's series has been the notion of doing right "without witness". That's how it ends for Missy, her good intentions only revealed to herself. As we take our leave of her and her brother, it's notable we don't see either of them ►

◀ definitely pass away. It suggests there's scope for more from Simm and Gomez – although that's unlikely. The evil Time Lord is a past master at cheating death, but I'd imagine neither actor would be keen to pop their head back through the veil after such a perfect curtain call.

It is also the end for Pearl Mackie's Bill, the most instantly successful *Doctor Who* sidekick since Rose. It's likely an accident, but still fitting, that her fate works as the culmination of the key companions created by Steven Moffat. We see her separated from the Doctor in a different time stream, à la *The Girl Who Waited*, then subsumed into a monster (*Asylum of the Daleks*) before heading off for new adventures in a deathless state with a companion in tow (*Hell Bent*). There are even hints of the Doctor's own journey, with the Cybernised Bill finding refuge from season finale trauma in a barn. Perhaps these are places Moffat's imagination just goes to, but as we're near the end now it's permissible to explore them one more time. A sentimental journey. And how perfect, their last real exchange, as the Doctor wonders "if there's anything we ought to be saying". She replies, "No." There's a veracity in that. True friends don't say it. As Nardole puts it in his farewell: "I never will be able to find the words."

This has been a very restless review, jumping here and there, trying frantically to match up to the story. I'm also aware of my constant failing over the last few months in **DWM** in not commending the directorial contributions. Let's at least try to do a little of that now.

Rachel Talalay will be considered the definitive helmsperson of this iteration of *Doctor Who*. The dexterous way she compiles her scenes complements Moffat's scripts. In this story, she holds on the wide shots, but then sends the camera roving in, scurrying to bring us the details, just as we're hungering for them. Until they're ready to



Not such a good day for Bill Potts.

'There are even hints of the Doctor's own journey, with Bill finding refuge from season finale trauma in a barn.'

be seen, she has the Cybermen in darkness or out of focus, but then changes it all up once we reach Floor 507, wherein we find light, hope... and Cybermen carcasses as scarecrows. Across that second episode, night falls again, and the drone shot of the Doctor on the dead battlefield is almost sepia. Light, colour and hope have gone. That kind of thematic thinking, plus her undoubted excellence at marshalling large-scale action, means that, even if everyone else is to go, let's hope Talalay will be retained when our new masters arrive.

Here's our last port of call, the Doctor himself. As I've already intimated, the tale is dedicated to Peter Capaldi's portrayal, and he brings everything he has – guilt-ridden and tentative with Bill, alternately powerful and fearful with Missy and the

Master, and by the end, so, so sad. This has been the story of his death, fuelled with allusions to past regenerations – "I don't want to go"

– meaning it's difficult to fathom where else the final Special will be able to take us after such a definitive statement. Perhaps it'll all hinge on "I can't keep on being somebody else," as both he and his first incarnation face up to that.

His first incarnation. There were rumours, of course. There always are, but his arrival remained a lovely indulgence, and something that would have been unimaginable before 2013's *An Adventure in Space and Time*. In playing the man (William Hartnell) David Bradley also earned the right to portray the definitive article. It's a crazy, unlikely and completely wonderful end to a completely wonderful story. But it's not all over for Steven Moffat and Peter Capaldi's *Doctor Who*.

In fact, it's far from being all over... **DWM**



AFTER IMAGE

A confession. I had a little trepidation coming into this series. I didn't tell you at the time, but I was pretty down on *The Return of Doctor Mystero*, which after a year's break, was our only indication of the direction the forthcoming run would take, in which it was promised we'd see the universe 'anew'. Christmas 2016 seemed to strain in making *Doctor Who* broader and more welcoming. Oh dear, I thought. Will this feel like the contractual obligation-year, with everyone marking time until Doctor 13 pops up?

Writing this, I think again: Oh dear. But only in looking back on those sentiments. Ye of little faith – *Doctor Who* in 2017 has been absolutely superb. Indeed, it has been broader and more welcoming, and hugely successful in those terms. The stories have had a more singular focus

than in recent times, and the abstruse 'season arc' removed to make way for the far more straightforward, and thus successful, tease of what was in the Vault (although its resolution was a little flat; we were told it was Missy before we saw her there).

It's not that I don't enjoy the more challenging storytelling of recent years – I loved the 2015 run too – it's more I felt invigorated by the contrast. Invigorated, in fact, by the arrival of Pearl Mackie, whose likeable, curious and unpretentious Bill Potts brought out a new array of colours in the Twelfth Doctor. This was the Time Lord as a mentor or a guardian. Still an authoritarian figure, but now with a duty of care. To care.

Where did Nardole fit into this? To be honest, I'm not entirely sure, other than to help in the exposition of the Time Lord's

1,000-year vigil and to provide occasional comedic punctuation. Matt Lucas' portrayal (something I was worried about) had plenty of charm, so I have no intrinsic problem with the character. Perhaps he was more about the series' approach, a literal friendly face for audiences, and if that is so, I salute him. Plus, it was a laugh having him around.

Now we're left with Peter Capaldi, with whom we will be journeying on into the snow. It doesn't seem right for me to reflect on his tenure yet, nor Steven Moffat's. But it does feel that in planning their final flights they decided they weren't going to be weighed down by that knowledge. Instead, they gave *Doctor Who* a kick up the arse, and just decided to have some fun. It's the maxim that brought Bill onto the TARDIS at the end of *The Pilot*. "It means, what the hell." **GRAHAM KIBBLE-WHITE**

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REVIEW BY **PAUL KIRKLEY**

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■ **The Companions Chronicles: The First Doctor Volume 2** (featuring the First Doctor, Vicki, Steven, Polly and Ben)

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To the modern *Doctor Who* viewer, UNIT must look like the sleekest, sexiest, most finely tuned military machine. It's got a flying aircraft carrier, an Area 51-style 'Black Archive' beneath the Tower of London, the President of the World on speed dial and an actual flying Moonbase.

But it wasn't always like that. Back in the 70s – or was it the 80s? – UNIT was an endearingly makeshift outfit that appeared to run to around half-a-dozen men, many of whom seemed less like crack commandos than the cast of *'Dad's Army: The Early Years'*. It was the only top-secret military organisation in the world with its name splashed across a big sign outside its HQ, and a commanding officer who flip-flopped between dashing action hero and pompous buffoon, depending on the needs of the script. It was, quite honestly, the second-silliest black ops foo-fighting outfit in *Doctor Who* history (decide for yourselves what was the silliest). But oh, how we did love it.

And now, through the magic of Big Finish, the worlds of slick twenty-first-century UNIT and homespun 70s/80s UNIT have come together in a common cause. UNIT has been reunited. Or reunified, depending on which version you're talking about.

The pleasingly atmospheric setting for this meeting of epochs is a remote pub in the Lake District – proprietor, one John Benton. In *UNIT – Assembled's* opening salvo, *Call to Arms*, Matt Fitton

introduces the former Warrant Officer effectively mid-stand-up set, presumably in honour of John Levene's cruise ship cabaret act. Then, during the course of a particularly eventful night, Benton is visited not only by his former CO, Captain Mike Yates (Richard Franklin), but UNIT's current Greyhound One, Kate Stewart (Jemma Redgrave) and her scientific advisor Osgood (Ingrid Oliver), fleeing from a hive full of Silurians who've woken from hibernation on the wrong side of the bed.

This is the set-up for an effective base- (or boozier) under-siege tale, with UNIT past and present holding out against an army of reptiles presented as quick, lethal predators, a world away from the slightly tremulous men in rubber suits of the original UNIT era. That said, Richard Hope, one of TV's recent go-to Silurians, plays the warmongering Jastrok as a delightfully camp theatrical villain, rather like a reptilian Harrison Chase. (Sample dialogue: "I'm not interested in the chattering of apes, I'm only interested in fashioning a cloak from your hides!") Quite right – ape hide is so you, darling.)

Fitton's story takes the listener on a full nostalgia tour of early 70s *Who*, from Wenley Moor to Devil's End via Autons, Chronovores and Cromer. If you're the sort of person who finds this offensive, and is prone to using phrases like "fan servicing" (or worse), then you've come to the wrong place, I'm afraid. (Also: you're dead inside.) For the rest of us, scenes like the one in which Yates hands the injured Benton his old service revolver, so that he can take what might well be his last stand, can't help but moisten the eye.

Guy Adams' *Tidal Wave* welcomes another old friend to the reunion party in the form of Jo Jones, née Grant, UNIT's former top-level secret



ILLUSTRATION BY JAMIE LENMAN



UNIT old and new: Yates, Benton, Jo Jones, Osgood and Kate Lethbridge-Stewart take on Silurians, Sea Devils and prehistoric monsters!

agent-cum-work experience girl. She begins the story chained to the offices of a Big Pharma company during a protest against animal testing, during which she has somehow managed to lose the key to her handcuffs. Again, it feels like it's written as much with Katy Manning in mind as Jo.

The great wheeze here is teaming Jo up with Osgood – who's such a Pertwee-era fangirl she even provides her own velvet smoking jacket – to undertake a mission on board an experimental eco-sub. An experimental eco-sub that, naturally, gets hijacked, in this case by a brainwashed UNIT soldier. But don't worry, Jo is across this: "In my day, not a week went by without someone being hypnotised, remote-controlled or turned into an android," she shrugs.

Osgood, for her part, is having trouble finding her sea legs, admitting she "once threw up on a pedalo". And she's not the only one feeling a bit green about the gills, as the sub disturbs a colony of sleeping Sea Devils. Though, as Osgood points out, it's probably not very politically correct to call them that these days.

Adams' script revisits the moral dilemma at the heart of Malcolm Hulke's original 70s lizard men stories – in which humanity has to ask itself, like David Mitchell's Nazi officer in that internet meme, "Are we the baddies?" – but adds further shades of grey by introducing conflict among the Sea Devil and Silurian factions. The story also offers a striking new terror in the form of genetic hybrid reptiles so monstrous their development had to be abandoned. And now, in the Sea Devil chief scientist's chilling words, "the breeding pens have been breached." Eek.

Katy Manning is at her irrepressible best here: warm, funny, scatty, lionhearted, she seizes the role of peace advocate in the Doctor's absence, making an impassioned plea on behalf of the human race, warts and all, in a manner that would have warmed the Time Lord's hearts, and Barry Letts' too, for

'Call to Arms is a nostalgia tour of early 70s Who, from Wenley Moor to Devil's End via Autons, Chronovores and Cromer.'

that matter. There is also a quite lovely discussion in which Jo talks openly of the pain of losing the Doctor – *her* Doctor, the man she loved.

In *Retrieval*, Kate and Osgood enter the lion's den – or reptile's nest, technically – in a bid to arm themselves against the killer hybrids currently torpedoing through the ocean towards the UK.

Guy Adams' story feels a bit like a video game, as our heroes move through a cave network collecting the keys to secret doors, while fighting off snakes and dinosaurs and evading capture by the Silurian warrior Kalana, played by Neve McIntosh as a ferocious ape hunter with the smell of blood in her nostrils. Madame Vastra she ain't.

It's decent girls' own adventure stuff, with no shortage of peril, but does suffer from an excess of characters reading out stage directions ("A display screen – now we're getting somewhere!") to explain what's going on. I can't help thinking it would have worked better on the telly, complete with action by HAVOC.

Doctor Who's 70s stunt team would certainly have had its work cut out in closing chapter *United*, which goes full-on Michael Bay, complete with aerial bombardment of London by genetically modified flying dinosaurs. (Chaps with wings... you can probably guess what *they've* got coming to them.)

With Kate and co pinned down elsewhere, it falls to Yates, Benton and Jo to come out of retirement and take command, like a UNIT version of *New Tricks*. "You three are the country's last line of defence," Kate tells them – at which point I was brought up sharp by the realisation that these characters were last in the same room together in *The Green Death*, some 44 years ago. Yes, I know.

They quickly revert to type, though: Jo is still the hippie idealist who thinks they can sue for peace, while Yates prefers to "play soldiers" (Jo's words) and talk about ordnance. Benton makes the tea.

The final showdown takes place in and around the Palace of Westminster, now under Silurian occupation. That's right: pitiless, cold-blooded reptiles have taken over Parliament. Fill in your own joke there.

Matt Fitton's story makes for an exciting, action-packed – if slightly silly – climax to this box set, which over the course of its four stories has lovingly reaffirmed, and indeed expanded, the notion of the "UNIT family". Sure, they may have more troops, and better toys, and did we mention the Moonbase already? But maybe, where it really counts, inside, twenty-first-century UNIT isn't that different after all from those foursquare chaps who saved the world from aliens every Saturday back in the 70s. Or the 80s, or... you know, whenever.

Jonathan Morris' brief for *Subterranea* was to send Tom Baker and Lalla Ward on a 'Journey to the Centre of the Earth'. But while there's a definite steampunk vibe to the story – in which vast, hulking mining vessels burrow beneath the surface of an alien world – it's Jules Verne's Victorian contemporary Charles Dickens who proves more of a touchstone.

This is most apparent in the splendid figure of Mr Maxwell Wilberforce Bell, top-hatted Chief Steering Officer of the Vermes, written by Morris as a cross between a northern mill owner and David Copperfield's Mr Micawber, and played by Matthew Cottle in apparent tribute to Norris from *Coronation Street*.

Everyone, in fact, gives rather large readings of their roles – a Mumsnet accent here, a comedy northerner there – and at first I found



◀ this rather irritating. Then I reminded myself this is *Doctor Who*, not *Asmiov*, and it's the show's job to whoop it up sometimes. Suitably unclenched, I decided there's really nothing not to love about a riotous of mash-up of *The Robots of Death* and *Paradise Towers*. Yes, *Subterranea* may be short on profound insights but it's long on high-octane thrills, and features some pretty decent jokes (including actual mother-in-law jokes). And we all know how much Tom appreciates a good joke.

In *Shadow Planet*, the Seventh Doctor, Ace and their sometime fellow traveller, Scouse staff nurse Thomas 'Hex' Schofield, rock up on a – oh pur-lease – “psychic planet”, which scientists have harnessed in order to create a machine that literally strips away people's negative vibes. And then grafts them onto a robot. Yes, really.

For some reason, Ace, entirely out of character, willingly volunteers herself for this highly dubious process, and ends up being physically tormented by her dark side, in scenes that play like a mix of Jekyll and Hyde and Manichaeism for Dummies.

AK Benedict's story has its heart in the right place, serving as a pointed satire on the “wellness industry” – specifically the 60s West Coast ‘encounter’ movement that promised impossible quick fixes for complex emotional issues. The problem is it's just not very convincing – the ‘Shadow Collector’, points out Ace, sounds “like a fairytale villain; more like magic than science”. It's hard to disagree. Still, it's worth the entrance fee for the brilliant final twist, and for actors of the calibre of Nickolas Grace and, in particular, Belinda Lang, who plays the fabulously arch chief antagonist in the style of an 80s soap superwitch.

Shadow Planet comes packaged as a double-bill with *World*

Apart, in which Ace and Hex are marooned on a frozen planet at the mercy of the elements... and something much, much worse. There's an upside to this predicament for Hex, though, as he gets to snuggle up for warmth with Dorothy from Perivale, the object of his earnest, unspoken ardour. Seriously, has he never heard the Doctor's speech about the horrors of unrequited love, and tyranny?

Scott Handcock's story – a fine showcase for Sophie Aldred and Philip Olivier – is a reminder that the best Big Finish productions are often the smaller, character-led pieces. It's a notion reinforced elsewhere this month by another quietly extraordinary two-hander, this time featuring Peter Purves and Nicholas Briggs as Steven Taylor and a badly damaged Dalek, forced into an uneasy alliance against a deadly common enemy.

Across the Darkened City is just one of the varied treasures to be found in *The Companion Chronicles: The First Doctor Volume Two*, an utterly delightful box set of semi-dramatised readings set during *Doctor Who*'s first blush of youth.

The inexorable pull of fate looms large over this collection which, through what we can only assume is a fortunate accident of timing, ends with the First Doctor walking willingly into

the valley of the shadow of death, his date with destiny at the South Pole beautifully re-tooled as a noble sacrifice.

How wonderful it is to hear TARDIS veterans like Purves, Maureen O'Brien and Anneke Wills still sounding so fresh and vital – still thirsting for

The Seventh Doctor, Ace and Hex in *Shadow Planet!* *World Apart*.



'Hex gets to snuggle up with Dorothy from Perivale, the object of his earnest, unspoken ardour. Has he never heard the Doctor's speech about the horrors of unrequited love?'

new adventures after more than 50 years, and still honouring the legacy of their brilliant, irascible, impossible co-star William Hartnell.

Of course, the First Doctor always promised he'd come back and now, half a century on, it seems his fans have more than one reason to feel all their Christmases have come at once. **DWI**



TALKING BOOKS

BBC AUDIO

REVIEWED THIS MONTH

■ *The Lost Flame*
(featuring the Twelfth Doctor)
RRP £10.99 (CD)

The *Lost Flame* picks up soon after the events of *The Lost Magic*, the preceding story in this series. The Twelfth Doctor is taking Brandon and Alex, his American companions, to meet some ‘space nuns’ – or at least that's what Alex calls them. They actually turn out to be the Sisterhood of Karn, an ancient order of priestesses whose first *Doctor Who* appearance was in 1976's *The Brain of Morbius*. After a long absence, they

began cropping up again on television in 2013 – and now play a central role in this enjoyable talking-book adventure.

Echoes of *Morbius* can be heard when the TARDIS crew lands on the planet Karn. We're told that remnants of crashed spaceships litter the landscape, much as they did in the Sisterhood's TV debut. Then the order's leader Ohila arrives on the scene. She and the Doctor are old friends after recent encounters in TV episodes *The Magician's Apprentice* and *Hell Bent*; she was also responsible for the Eighth Doctor's regeneration into the War Doctor in 2013's mini-episode *The Night of the Doctor*. In those appearances

the character was played by Clare Higgins, who aptly enough is the narrator of *The Lost Flame*. She does a really good job, giving the events urgency and the characters life.

The Doctor has come to Karn because he wants answers, having deduced that the Sisterhood is responsible for the goings-on from earlier stories. But when Ohila denies any involvement, his quest to find John Dee's mysterious benefactor takes the Doctor and his pals to the planet Escalupia. The great and bountiful Earth empire is supposed to be in full bloom, yet things are in a very bad way: people live in decaying buildings, medical robots are terrorising the population, and everyone is seemingly in fear of the Doctor...

Authors George Mann and Cavan Scott, who between them have been responsible for all of Brandon and Alex's adventures, keep the story moving. On Escalupia, for example, events take a decidedly dark turn when scientific experiments are uncovered. But mixed in with the action and adventure is some effective satire of medical care that isn't free for all. (Note the similarity of the word Escalupia with Asclepius, the god of medicine in Greek mythology.)

The reading also benefits from some good, unobtrusive sound design and music. Cues set the scene very well, while a variety of spot effects back up Higgins' words with audible action.

The Lost Flame is very much a sequel that draws together important plot strands from earlier stories in this series. Although it does work as a standalone adventure, knowledge of May's release *The Lost Magic* will be especially helpful in understanding the back story. The conclusion then sees a big decision by a key character, which provides a poignant end to this four-story run for the Doctor and his friends Alex and Brandon. **IAN FARRINGTON**





REELTIME PICTURES RRP £10 each
AVAILABLE FROM timetraveltv.com

Panopticon: Genesis & Myth Makers: Matthew Waterhouse

There's a sweetly nostalgic scent to this story of the world's first-ever *Doctor Who* convention. Forget about 100-acre venues in Docklands and merchandise-heaving superstalls – this is when conventions were staged at places like Broomwood Methodist Church in Battersea, where bookish boys with names like Kevin, Bruce and Jeremy would queue up for their plastic cups of squash, look at pinned-up black-and-white pictures on heavily warped cork boards and watch their favourite Doctors on makeshift stages before being picked up by Dad at the end of the afternoon.

That first *Doctor Who* get-together, organised by the fledgling *Doctor Who* Appreciation Society, took place on Saturday 6 August 1977 (before you ask, no, *Doctor Who* wasn't on that day), and now, close to four decades later, original co-organiser Keith Barnfather has reassembled some of those convention pioneers for a reunion meet-up.

Sadly, like those other momentous cultural moments, like the Sex Pistols at Manchester Free Trade Hall or Bob Dylan having “Judas!” shouted at him live on stage, there's precious little evidence, sans a few photos, of the thing ever happening. In the programme for the day, the organisers had ordered – in don't-mess-with-us capital letters – ‘DO NOT USE TAPE RECORDERS’, not realising that 40 years later, as documentary filmmakers, they'd be cursing their own archival short-sightedness.

What there is here is lots of first-person memories from those now 50- and 60-something attendees. There's something incredibly touching, and a little bit melancholic, at seeing the photos of all these kids, huddled excitedly around Jon Pertwee or Louise Jameson, and then seeing, four decades down the line, grayer, paunchier and in some cases less obviously robust health. But it's not everyone that's been reunited here. Some were too ill to attend. Some have emigrated. Some have sadly passed away. It's a sobering reminder of quite how long *Doctor Who* fandom has been around.

Still, for a convention based in a provincial church and organised by a bunch of inexperienced teens, it managed a top-notch line-up of talent. Then-producer Graham Williams gamely turned up with Tom Baker and an apparently terrified Louise Jameson (“I was shaking with fear,” she says here) in tow, while Jon Pertwee also made an appearance, ably assembling a crude version of his *Doctor Who* get-up and, according to the people there, crashing onto the stage with a thunderous “I AM the Doctor!”

There's a lot to love here, from a returning Mat Irvine (“I don't remember even being there first time round,” he admits) chatting K9 with John

Leeson to the poignant bearhugs of people who have known each other since before Matt Smith was born.

The documentary closes by flashing up a photo of the organisers and attendees posing on stage at the end of that day in '77, and it misses an epic trick in not recreating it 40 years on. Maybe one for the 50th anniversary doc...

One *Doctor Who* fan who wasn't there, but easily could have been, was Matthew Waterhouse. He was 15 when that first convention happened, and already a voracious collector of Target Books and Weetabix cards, but somehow missed that historic gathering in Battersea. Never mind, because two years later, he'd have something to lord over all those teenage DWAS-ers when he became *Doctor Who*'s youngest-ever companion. Yeah, take that, Barnfather.

Amazingly, this is the first time the *Myth Makers* series of interviews has got round to a one-on-one with The Artist Formerly Known As Adric; but then it's only recently that Waterhouse seems to have come to terms with his past as possibly *Doctor Who*'s least-loved companion.

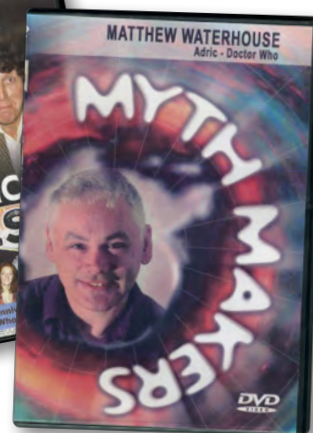
Matthew's 2010 book *Blue Box Boy* still stands as one of the most literate and most achingly honest *Doctor Who* memoirs out there, so it's little surprise that he's is such an eloquent chatterer.



Fans Bruce Campbell, Jeremy Bentham and Kevin Davies, back at the church hall after 40 years.



John Leeson is reunited with an old friend.



Now a boyish-looking 55, he talks warmly of his time on the show, despite the first few months being “very tense”, due to the gusty on-off-on romance between Tom Baker and

Lalla Ward. “They were like fire and ice,” he says, grimacing at the memory.

Interviewed by new *Myth Makers* frontman Robert Dick at Buckhurst House in East Sussex (which, three and a half decades ago, was the filming location for *Black Orchid*), Robert takes Matthew on a journey from his early years as a fan through his time acting alongside Tom Baker and Peter Davison to his recent reinvention as a novelist of what he fruitfully describes as “metaphysical camp”.

Having been out of fandom's gaze for so long (he's lived in the US for much of the past 20 years), Matthew now finds himself back in its bosom.

After long resisting the lure of Big Finish, he's been back recording with his old work buds as Adric once more, as well as being a prime mover in their *Dark Shadows* series (he's as massive a fan now of this über-cult goth soap from the 1960s as he once was of *Doctor Who*). His autobiography continues to shift, and, yes, he's been given his own long overdue *Myth Makers*. And now, it seems, after 17 years Stateside, Matthew Waterhouse is on the verge of returning to home shores.

It's clear that Matthew doesn't think of Adric in the same way as a large chunk of fandom does. But after this nearly two-hour rap session, you might find yourself thinking a little more kindly towards Alzarius' most famous son. Welcome back.

STEVE O'BRIEN



Terrance Dicks addresses the fans once more.

© PETER WARE

Prizes TO BE WON!

Bag yourself all the latest Who goodies!

CROSSWORD

Do you know your Hazran from your Kazran? Can you solve this month's puzzle?

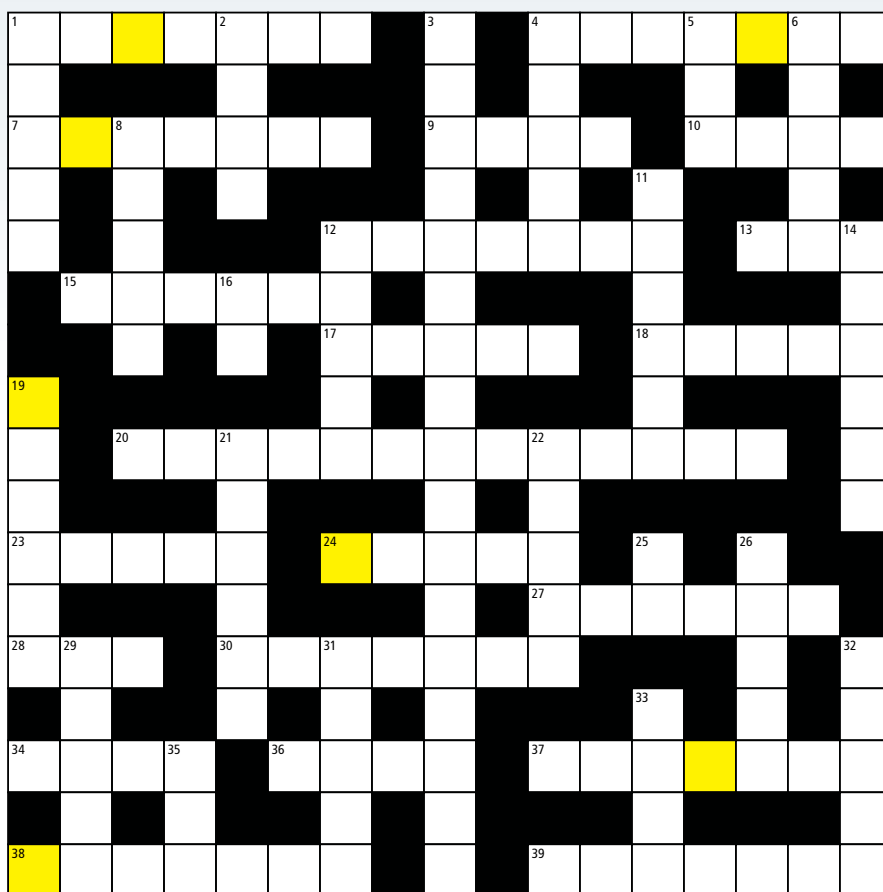
Win!

DOCTOR WHO SERIES 10 BLU-RAYS!

The 2017 series of *Doctor Who* is out now on DVD and Blu-ray. *Doctor Who Series 10: Part 1* and *Doctor Who Series 10: Part 2* include all the episodes from Peter Capaldi's last series as the Doctor and Steven Moffat's final series as showrunner. The episodes included are: *The Pilot*, *Smile*, *Thin Ice*, *Knock Knock*, *Oxygen*, *Extremis*, *The Pyramid at the End of the World*, *The Lie of the Land*, *Empress of Mars*, *The Eaters of Light*, *World Enough and Time* and *The Doctor Falls*. Each episode comes with an exclusive art card. Alongside Peter Capaldi, the series stars Pearl Mackie as Bill Potts and Matt Lucas as Nardole.

Doctor Who Series 10: Part 1 and *Doctor Who Series 10: Part 2* are available now from BBC Worldwide, priced £14.99 on DVD and £19.99 on Blu-ray.

DWM has **FIVE** copies of each of the Blu-rays to give away to readers who can successfully rearrange the letters in the yellow squares to form the name of a character from the latest series.



ACROSS

- 1 (and 20 Across and 32 Down) The Monks' base in Turmezistan: The - (7,2,3,3,2,3,5)
- 4 (and 2 Down) The Earth's response to Clara's dilemma (4,3,4)
- 7 One of the Doctor's companions (7)
- 9 Crewmember of space station Nerva (4)
- 10 River Song, it turns out (4)
- 12 Where the Doctor met 15 Across: The - (7)
- 13 Settlement visited by Marco Polo (3)
- 15 He loves disguises: The - (6)
- 17 Turlough's home planet (5)
- 18 One of the Vanir (5)
- 20 See 1 Across
- 23 ____-Nine - Ace's home-made explosive (5)
- 24 He sacrificed his life to defeat the Rani (5)
- 27 (and 19 Down) Member of the Silver Cloak (6,6)
- 28 Death of a ____ - episode 3 of *The Myth Makers* (3)
- 30 Resident of Marb Station (7)
- 34 A Sontaran (4)
- 36 He literally saved the universe: The - (4)
- 37 An Eternal (7)

- 38 (and 39 Across) Actor who starred alongside the Second and Fourth Doctors (7,7)
- 39 See 38 Across

DOWN

- 1 Bill's date (5)
- 2 See 4 Across
- 3 Bill, at one stage (9,8)
- 4 The ____ of Hearts (5)
- 5 See 14 Down
- 6 A Menoptra (5)
- 8 Sevcheria or Didius, perhaps (5)
- 11 Crewmember of space station Nerva (6)
- 12 Brother of Angie Maitland (5)
- 14 (and 5 Down) Played Captain Chin Lee (3-3,3)
- 16 Planet where Argonite is mined (2)
- 19 See 27 Across
- 21 One of the Monks at DetSen (6)
- 22 A relation of Danny Pink, perhaps (5)
- 25 Easy solution to a trap in the Death Zone (2)
- 26 Character played by Milton Johns (5)
- 29 *The Final* ____ - episode 4 of *The Space Museum* (5)

- 31 Lizan's colleague at Central Communications (5)
- 32 See 1 Across
- 33 Brother-in-law of Abigail Pettigrew (4)
- 35 Harvey's colleague at their shop in Perivale (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: ABERDEEN



Win! CLASSIC DOCTORS, NEW MONSTERS!

Classic Doctors, New Monsters: Volume Two is a brand-new box-set from Big Finish Productions, which sees various former Doctors matched with monsters from the TV show's more recent years.

The box-set contains four stories: *Night of the Vashta Nerada*, written by John Dorney and starring Tom Baker as the Fourth Doctor; *Empire of the Racnoss*, written by Scott

Handcock and starring Peter Davison as the Fifth Doctor; *The Carrionite Curse*, written by Simon Guerrier and starring Colin Baker as the Sixth Doctor; and *Day of the Vashta Nerada*, written by Matt Fitton and starring Paul McGann as the Eighth Doctor.

This second volume of *Classic Doctors, New Monsters* is out now from www.bigfinish.com priced £23 on CD or £20 to download. Thanks

to the lovely folk at Big Finish, we've got **FIVE** copies of the CD box-set to give away to readers – if you'd like to be in with a chance of winning one, all you have to do is correctly answer this question:

In which TV episode did the Vashta Nerada first appear?

- A** Silence in the Library
- B** Silence will Fall
- C** Silence of the Lambs



Win! THE WEB OF FEAR TALKING BOOK!

The latest release in BBC Audio's range of *Doctor Who* audiobooks of the 1970s-90s is *The Web of Fear* by Terrance Dicks.

David Troughton provides an unabridged reading of this seminal 1968 TV adventure which featured his father, Patrick Troughton, as the Second Doctor.

For 40 years the Yeti had been quiet, a collector's item in a museum. Then,

without warning, it awoke and savagely murdered its owner. At about the same time, patches of mist began to appear in central London. People who lingered in the mist were found dead, their faces smothered in cobwebs. The cobweb seeped down, penetrating the Underground. Slowly it spread...

When the Doctor, Jamie and Victoria arrive, they find not just one Yeti, but hordes, roaming the misty streets and cobwebbed tunnels, killing everyone in

their path. London has been gripped tight in a Web of Fear...

The Web of Fear is available now from BBC Audio, priced £20. We have **FIVE** copies of the CD to give to readers who can correctly answer this question:

What is the mysterious entity that controls the Yeti known as?

- A** The Great Intelligence
- B** The Great Architect
- C** The Great Soprendo

Win! DOCTOR WHO ORIGAMI BOOK!

Penguin has released a *Doctor Who* origami book!

This creative book contains over 60 printed origami paper sheets which, when folded, transform into 32 *Doctor Who* models, allowing you to create your own paper *Doctor Who* universe.

There are paper models to make of the Doctors, the TARDIS, a moving time rotor, a bow tie and a fez, a miniature K9, monsters and aliens

(including a Dalek, a Cyberman and a Weeping Angel), and much more.

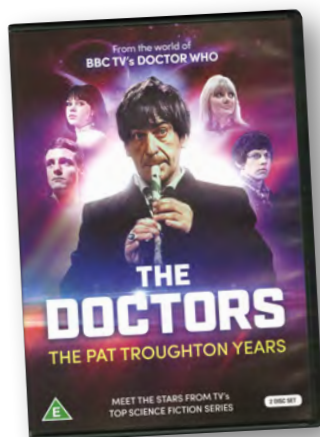
Each of the paper projects comes with easy-to follow, step-by-step instructions and there are also tips and techniques on how to create the perfect folds.

All of the models are given a difficulty rating – easy, medium, hard or expert – meaning there are challenges suitable for origami fans of all abilities.

Doctor Who Origami is available now from Penguin, priced £12.99. **DWM** has got **FIVE** copies of the book to give away. To be in with a chance of winning one, simply answer this question:

Which episode featured creatures from a two-dimensional universe?

- A** Flatline
- B** Flat-Attack
- C** Flatshare of the Daleks



Win! THE PAT TROUGHTON YEARS DVD!

The *Pat Troughton Years* is the latest release in Koch Media's *The Doctors* DVD series.

Patrick Troughton played the Second Doctor on television between 1966 and 1969, and this five-hour-long DVD features in-depth interviews with the team of actors who brought the Troughton era of *Doctor Who* to life, including: Anneke Wills (Polly), Michael Craze (Ben Jackson), Frazer Hines (Jamie

McCrimmon), Deborah Watling (Victoria Waterfield) and Wendy Padbury (Zoe Heriot).

Also included on the DVD is a special tribute to Patrick Troughton containing messages from some of *Doctor Who*'s stars and production team. This two-disc collectors' edition is presented by Nicholas Briggs, with an introduction from producer Keith Barnfather.

The Doctors: The Pat Troughton Years is available now from Koch

Media, priced £14.99. We've got **FIVE** copies of the DVD to give away to lucky readers – if you would like to be in with a chance of winning one, all you have to do it answer this question:

Which musical instrument did the Second Doctor sometimes play?

- A** A recorder
- B** The electric guitar
- C** The spoons

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 27 July and close at midnight on Wednesday 23 August 2017. One entry per person. The competitions are not open to employees of *Doctor Who Magazine* or the printers, or anyone else connected with *DWM*, the printers or their families. Winners will

be the first correct entries drawn after the closing date. No purchase necessary. *DWM* will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the creative talents behind the upcoming *Doctor Who* releases...

BOOK

BBC BOOKS
RRP £12.99
RELEASED 24 AUGUST

Paper Dolls

The costumes of *Doctor Who* are a strange and striking language: a means where, through clothing and accessories, you can express an almost instantaneous sense of the Doctor's world, and those who live within it. It's why, according to *Doctor Who: The Fan Show* presenter Christel Dee, "*Doctor Who* characters are so much fun to cosplay. They all have their own distinctive look, particularly the Doctor; whether that's the Third Doctor's frilly cuffs and velvet jackets, the Eleventh Doctor's 'cool' bow ties or the Twelfth Doctor's lined coats and sonic shades. I've been cosplaying for over ten years and I love it."

Christel has cemented her love of *Doctor Who* costumes and cosplay as a contributor to *Paper Dolls*, a new book by writer Simon Guerrier and illustrator Ben Morris. It's essentially a craft book; a paper doll collection of 26 characters from *Doctor Who*, each with a variety of costumes and swappable heads. Printed on stiff card, and accompanied by facts and captions, fans are invited to cut the dolls out and experiment. Ever wanted to dress Amy up as the Sixth Doctor? Or wondered what Peter Capaldi would look like as a cleaning lady? Well, now's your chance!

"Many people will remember paper dolls books from their childhood," says Ben. "It's probably fair to say that it

was more of a girl thing. But this is a *Doctor Who* spin on an old idea, and will hopefully appeal to both sexes and all ages. After all, the series' time-travelling premise gives the Doctor and his friends the biggest dressing-up box imaginable! In which other show would you get the two lead actors dressed as an Edwardian dandy and a groovy hippie chick? The sheer

variety of costumes is an Aladdin's Cave for cosplayers!"

Ben worked on the idea in partnership with Simon; with their choices of costumes being dictated, primarily, by the supply of full-length reference photos. "The list changed as Ben was working," says Simon. "It was tricky

to find photos where you can see the character's ankles and feet." From there, Simon wrote his guide to the costumes: bite-sized facts such as sales of tweed going up 25% after the Eleventh Doctor's costume reveal, and researched insights from actors, showrunners and costume designers. "An exception was Bill," he explains, "whose episodes hadn't aired at the



time; so I had a very nice chat to costume designer Hayley Nebauer, who shared some details."

But of course, *Paper Dolls* mainly functions as a visual reference book for both new and seasoned cosplayers. Hence

the involvement of Christel, who's not only written an introduction to cosplay, but has included her top 13 tips: from shopping to hair to getting involved in the cosplay community.

"I love the process of putting together cosplay," she says, "from the research to making/assembling. Can I use this old school blazer for the Doctor if I cover the logo? Can I

turn this old bed sheet into a Third Doctor cape? It makes you think laterally, and is a great way to celebrate the characters you love and admire. It makes me

feel very proud to be a fan – it's not much different from wearing the shirt of your favourite football team.

"If you've never cosplayed before, I highly recommend going to a convention, even if you don't cosplay the first time. When you go and see all of the people dressed up, I'm confident you'll come away feeling very inspired!" **STEPHEN KELLY**

"The series' time-travelling premise gives the Doctor and his friends the biggest dressing-up box imaginable!"

BEN MORRIS, ILLUSTRATOR

AUDIO DRAMA

BIG FINISH
RRP £10.99 (CD), £8.99 (download)
RELEASED AUGUST

The Skin of the Sleek

WRITTEN BY Marc Platt

STARRING

Tom Baker	 The Doctor
Lalla Ward	 Romana
Joannah Tincey	 Sartia
Alan Cox	 Eamonn Orensky
Kieran Hodgson	 Klick
Des McAleer	 Blujaw
Alex Wyndham	 Linnis
Jamie Newall	 Grevgul
Jane Slavin	 Frithra

This year's series of audio dramas starring Tom Baker as the Fourth Doctor is concluding with a four-part story released in two halves: *The Skin of the Sleek* in August, and *The Thief Who Stole Time* in September. The story starts by introducing us to a unique alien world...

"Funderell is a bit of a mystery," nods writer Marc Platt. "At first, it appears to be a blank, unformed place with no geographical features at all. I've had this concept for a while of a planet that isn't quite land and isn't quite sea – where you can walk on the surface, but if you stop for too long, you start to sink. Of course, there have to be inhabitants on this place, but there's only one village on the entire planet, inhabited by a group of fisherfolk, so who or what they are is another part of the mystery. And to add to all this, there's a documentary team from Earth making a film about Funderell's unique ecology, although not all of them are there with the most honourable intentions."

Marc's starting point for the story was the character of Sartiaccaradinora, an old school friend of the Doctor's Time Lord companion, Romana. "She's the bit [producer] David Richardson asked for – we needed to know more about Romana's past," Marc





Alan Cox joins Tom Baker for *The Skin of the Sleek*.

explains. "Sartia was Romana's best friend at Prydon Academy. They did everything together – shared a desk at lectures, and probably did the Gallifreyan student equivalent of partying all night. But Sartia got left behind. She's had to work her way off Gallifrey the hard way. She's certainly as bright as Romana, but she's tough too. Perhaps travel with the Doctor would have softened her attitude to the lesser life forms of the universe. Even so, she's landed a job as a PA on an exploration ship and she's armed with a lot of useful information. She has plans, but she also has issues.

"Sartia represents all the things Romana has been trying to forget about Gallifrey," he adds. "There's probably a degree of guilt over everyone, friends and family, whom she left behind."

This is Marc's first time writing for Romana (Lalla Ward) on audio. "Like Tom's Doctor, Lalla's voice is instantly in my head," he smiles. "I love the equality between them and that they get to swap roles, so that Romana frequently explains things to the Doctor. Her independence is quite refreshing. They bounce off each other making their exchanges a complete joy to write. It's a bit like taking down dictation! The only thing to remember is that they are both so intelligent, so high falutin', that I occasionally have to pull them back so that the audience doesn't get lost."

But it's the very alien setting that stands out. "When I hear or read or watch a story, I want to be taken somewhere that will surprise me," says Marc. "That's what I always loved about *Who* – the strangeness and the surprise of seeing things I never expected..." **DAN TOSTEVIN**



AUDIO DRAMA **BIG FINISH** RRP £14.99 (CD), £12.99 (download)
RELEASED AUGUST

The Blood Furnace

Written by Eddie Robson, *The Blood Furnace* takes the Seventh Doctor, Ace,

and Mel to early 1990s Merseyside.

"Alan [Barnes, script editor]

said, 'Can you come up with

a contemporary story in a distinctive setting that we haven't really done before?' Eddie chuckles. "We couldn't think of a *Doctor Who* story that had been set in a shipyard, so I alighted on that, and the story just grew from there.

"I had the choice of making it contemporary to now, or roughly contemporary to when this would have gone out, had it been made as TV episodes, so I moved it on a couple of years from [1989's] *Survival*. I remember that general unease of the early 1990s, and that sense that a lot of the things that we'd done and that we became as a nation that had

always been there had gone, and the jobs that had existed kind of didn't anymore. So I did want to get that across."

The shipyard in *The Blood Furnace* has been revitalised by the Dark Alloy Corporation, which is run by a face from Mel's past.

"It's a lovely moment when Mel sees this guy, Stuart Dale," smiles Sophie Aldred, who plays Ace. "It's a brilliant idea, because of course we don't really know much about Mel's background, so it's nice to have a little bit more information about where she's come from."

"This was something that I think came up quite organically," Eddie elaborates. "I'd thought of having someone from Mel's past, and then we realised that not an awful lot had actually been established. Because we never got that origin story for Mel, we never saw her in her own context. So this is a college boyfriend who she broke up with after she left university."

WRITTEN BY Eddie Robson

STARRING

Sylvester McCoy.....The Doctor

Sophie Aldred.....Ace

Bonnie Langford.....Mel

Julie Graham.....Carolyn

Jade Anouka.....Danuta

Todd James.....Stuart Dale

Clare Calbraith.....Orla

Louis Tamone.....Vinny

Ignatius Anthony.....Lee

AUDIO READING **BIG FINISH** RRP £2.99 (download)
RELEASED AUGUST

The British Invasion

In 1951, the UK held the Festival of Britain – a nationwide fair celebrating the country and its achievements to create a sense of recovery after the Second World War. Futuristic buildings were constructed on the South Bank of the Thames, and it's among these that the Second Doctor's TARDIS materialises in *The British Invasion*.

"It reminds me of those 1950s movies where they were giving you this view of what they thought the future would be," suggests producer Ian Atkins. "Everything looks a bit like a Dalek, actually! It's an interesting time, and it worked brilliantly for this story. There are real architectural features of the festival that become crucial. From Jamie and Zoe's point of view, when they turn up, it looks like an invasion has already happened! Quite quickly, thanks to the Doctor, we discover that it's quite the reverse – an invasion hasn't yet happened, but it's

a time of great change for Britain, and there are forces that are seeking to use that to their advantage..."

It's a story that will reward multiple listens. "I never know if people come back to these more than once," Ian admits, "but with this, the second listen will hopefully be a completely different experience. When I read it

the second time, and knew what it was doing, that was one of my favourite aspects of it."

Wendy Padbury, who played Zoe on TV, narrates. "Her performance was brilliant," Ian smiles. "This is a story that really is about the three of them as a team. It's not a Zoe story, it's not a Jamie story, and that's actually become quite unusual. A lot of *Short Trips* are very companion-focused; we've done some fantastic stories about the companions as characters. But occasionally you'll get one where someone tells a beautiful little bonsai version of a *Doctor Who* story, and [writer] Ian Potter does that very well here. You could expand it – this could

WRITTEN BY Ian Potter
READ BY Wendy Padbury



"I think he was probably just company, more than anything!" admits Bonnie Langford, who plays Mel. "He sounds like a very safe, stable person – which you would think the young Mel would go for, because she's very rigid in her thoughts, and very organised, very orderly, doesn't do anything spontaneous. But of course, now she's been travelling with the Doctor for so long, adventure is very much part of her world."

"He's been doing engineering," adds Eddie, "and despite being quite young, he's basically running this shipyard – he owns it, he's bought it for nothing. Again, that was something that was suggested by the early 1990s setting – it's the decline of industry in the north at this point, and reopening something like that would have been very welcome. He's become a bit of a local hero; he's brought back work to the town, and seems to be doing very well. But things are not all as they seem..." **DAN TOSTEVIN**



be a four-parter – but I think it works wonderfully in its concentrated form.

"In the later TV episodes with Jamie and Zoe, they spend a lot of their time away from Earth," he adds, "so it's nice to do a story that's almost contemporary to the time those shows were made. It's out by about 15 years, but I don't think much had changed – it was only when the 1960s ended that the 'British dream' died, really. I think 1951 was surfing on the wave of optimism that started with things like the Festival of Britain: looking forward to the future, and the future potentially being really exciting. And for me, that is what *Doctor Who* is about." **DAN TOSTEVIN**

TALKING BOOK BBC AUDIO RRP £20 (CD)
RELEASED 3 AUGUST

The Web of Fear

When it was broadcast in 1968, no-one knew how important a place *The Web of Fear* would go on to occupy in *Doctor Who* history.

"You can plot a line from 1966's *The War Machines* through to 1970's *Spearhead from Space*, charting the rise of the 'near-future Earth invasion' story," notes Michael Stevens, *Doctor Who* range editor at BBC Audio. "*The Web of Fear* is on that line, and is a key stage because of Colonel Lethbridge-Stewart, who makes his first appearance here and who – as the Brigadier – will later be pivotal in the development of UNIT, and the series' focus on an Earth setting in the early 1970s. The legacy of this fateful meeting is apparent in today's *Doctor Who*, most obviously in

the shape of Kate Lethbridge-Stewart, the Brigadier's daughter."

Its 1976 novelisation comes to audio in August, and this version has an even stronger sense of history being made.

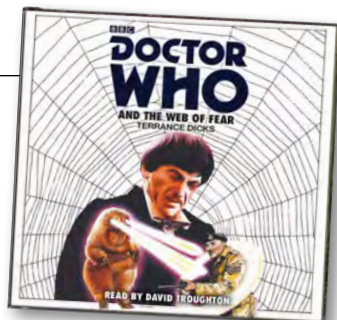
"By the time Terrance Dicks wrote the Target novelisation, the Brigadier's

place in *Doctor Who* history was secure," Michael nods. "In describing his and the

Doctor's first meeting, Dicks takes the rare step of telling us why the encounter is significant, referring

to the many adventures that the duo will share in years to come. This is unusual for the Target range, whose

WRITTEN BY Terrance Dicks
READ BY David Troughton



narratives often reference past adventures, but very rarely those yet to happen."

But it's not all about the Brig – *The Web of Fear* is also the iconic story that saw the Yeti invade the London Underground.

"It's an absolute gift for a sound designer," enthuses Simon Power. "The long flights of stone steps and the high-pitched whine of electricity as it courses through the stations, the cranky old PA systems spitting out their messages, and the fusty, dank atmosphere of the cavernous, echoey tunnels. I wanted to try to build a picture of a mysterious, hellish place full of dark alcoves and hidden evils."

"I wanted to build a picture of a mysterious, hellish place full of dark alcoves and hidden evils." SIMON POWER, SOUND DESIGNER

This is not a one-stop trip to Piccadilly – it's a real sci-fi thriller in the mould of *Quatermass* and *X the Unknown*."

David Troughton – son of Second Doctor actor Patrick – reads the text.

"David's return seemed natural given his reading of *The Abominable Snowmen* for this range in 2009, which is a kind of prelude to *The Web of Fear*," Michael explains, "so he had characterised Professor Travers before, and of course he knows the Doctor, Jamie, and Victoria well. David also brings an urgent imperative to his readings – it's very listenable."

"I always look forward to the David Troughton readings because they play tricks with your mind," adds Simon. "You can't help but imagine Pat Troughton, as the voices are so similar. And that's quite comforting, because this story is quite brutal at times! Roaring Yeti monsters with web guns, red-hot gunfire from UNIT troops, and a seething bubbling mass of goo that threatens the entire capital, if not civilisation itself! I'd go as far as saying this is one of our best-ever releases."

DAN TOSTEVIN

AUDIO DRAMA BIG FINISH RRP £25 (CD), £20 (download)
RELEASED AUGUST

The Third Doctor Adventures: Volume 3

In his third volume of stories recreating Jon Pertwee's performance as the Third Doctor, actor Tim Treloar is facing the Daleks.

"It's a dream come true, isn't it?" Tim beams, mid-recording. "When Nick Briggs said that he was going to write me one with the Daleks, I was overjoyed. They are, for me, the big *Doctor Who* enemy, so it's great getting to go up against them."

They appear in *The Conquest of Far*, which is set directly after the 1973 serial *Planet of the Daleks*. "I thought, 'If it's another Dalek story in that period, why not make a feature of it?'"

explains Nick, "so the Doctor and Jo have just battled the Daleks, they're heading back to Earth, and then something goes wrong. It's not entirely unlike *Planet of the Daleks* – I wanted it to have that vibe, and I wanted to do something that was very fast-paced and action-packed."

"The key inspiration was the film *A Bridge Too Far*," he reveals, "which

is the story of an Allied attack after D-Day that overstretched itself, and they got thoroughly beaten by the Germans, who were retreating at the time. [Producer] David Richardson saw that film one day, and said, 'I know how you like to be inspired by movies – couldn't you do a Dalek story with

that?' It does happen to be one of my favourite films, and the whole analogy between the Daleks and the Second World War is quite firmly established, so I thought it was a fantastic idea. Now, it's almost nothing like *A Bridge Too Far* – so 'Far' just became the name of the planet, as a little joke! – but it's about an overstretched

advance of a force."

Accompanying Nick's story is *Storm of the Horofax*, written by Andrew Smith.

"The initial idea for this story," Andrew recalls, "was, 'There's an alien in UNIT custody, and the Doctor helps them break out, because the alien knows something about the future that is absolutely devastating, and the

WRITTEN BY Nicholas Briggs,
Andrew Smith

STARRING

Tim Treloar The Doctor
Katy Manning Jo Grant
George Watkins Delralis
John Banks Jickster
Amy Newton Elaquon
Robin Weaver Arianda
Iain Batchelor Adam Rigg
Nicholas Briggs The Daleks



Tim Treloar and Katy Manning – together again as the Third Doctor and Jo!

Doctor can't share that information with anyone else because it would actually exacerbate the problem.' When I came to develop the storyline, it became hard to stick exactly to that, because the brief was for the Doctor and Jo, but with that set-up you want to have the Brigadier entering the story. So I came up with the idea of starting on a ship, and having the alien in the custody of the navy, but I retained the thing of the alien being time-sensitive. She's been persecuted as a child and as a young person, because she's had these abilities that are misinterpreted as being like witchcraft on her home planet."



"The first storyline had more of an international footprint to it – we finished up on an island off South America – and one of the notes on that was to make it more Home Counties," Andrew adds, "because that's a staple of the Third Doctor era. I hope people feel that it does evoke the time." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH RRP £9.99 (CD), £7.99 (download)
RELEASED AUGUST

Torchwood: The Dying Room

When writer Lizzie Hopley was given a list of potential briefs for her first *Torchwood* audio drama, she chose a story set during the Second World War with all-new characters.

"They wanted Nazis in occupied France, specifically Paris," Lizzie recalls, "so we had glimpses of the glamour of that period, and the horror and the terror of it as well. Obviously this is a period of *Torchwood* history that we haven't seen on TV, and having free rein is something that I enjoyed.

"I had done work set in that period in Paris before," she continues, "so I did know a little bit about the opulence of that world, and had studied Paris under occupation. Also,

I was fascinated by the whole subject of Nazi eugenics, so I knew it had to be based around that. Nobody [today] is unaware of what the Nazis are doing at this time, and how far they are going in certain areas, so you can hint at things that the listener brings a whole load of their own information to."

Torchwood is mentioned from the very beginning, but its precise role in the events of the story is revealed gradually. "I don't think you can imagine its involvement until it starts to happen," says Lizzie, "and then you see there are layers and layers. What I loved about it is that it's a world of Nazi domination, but there's also the French resistance going on, so it is beautifully placed for a secret organisation.

"I was looking at the Nazi fascination with the occult and alien technology, and the experimentation they were doing... Having Nazi organisations at work trying to pursue these things, of course there's also going to be a *Torchwood* organisation

WRITTEN BY Lizzie Hopley

STARRING

Simon Russell Beale..... M LeDuc
Mark Elstob..... Herr Grau
Emma Cuniffe..... Madame Berber
Aly Cruickshank..... Gabriel
David Sibley..... The Manager

that is not only doing the same thing, but is also on the Nazis' back, trying to be one step ahead. I think the tension for the listener is going to be, 'Are they ahead, or are the Nazis catching up?'"

Overall, what does this very different take on *Torchwood* feel like?

"James [Goss, producer] talks about 'epic tales told intimately'," Lizzie offers, "and I really think this story is a good example of that.

It is *massively* epic – you don't get more epic than Nazis in Paris – and yet most of it takes place in this one room with two characters. It's stunning, the amount that they made me strip back, and how much more the story grew as a result – that was a lovely lesson to learn, I think." **DAN TOSTEVIN**



UPCOMING RELEASES

BOOKS – PARTWORK

WEDNESDAY 9 AUGUST
■ *Doctor Who: The Complete History Issue 51* Panini, £9.99

WEDNESDAY 23 AUGUST

■ *Doctor Who: The Complete History Issue 52* Panini, £9.99

WEDNESDAY 6 SEPTEMBER

■ *Doctor Who: The Complete History Issue 53* Panini, £9.99

BOOKS

THURSDAY 24 AUGUST

■ *Paper Dolls* by Simon Guerrier, Ben Morris & Christel Dee. BBC Books, £12.99

AUDIOS

AUGUST RELEASES

■ *The Third Doctor Adventures: Volume 3* [Third Doctor] by

Nicholas Briggs and Andrew Smith. Big Finish, £25 (CD), £20 (download)

■ *The Blood Furnace* [Seventh Doctor] by Eddie Robson. Big Finish, £14.99 (CD), £12.99 (download)

■ *The Skin of the Sleek* [Fourth Doctor] by Marc Platt. Big Finish, £10.99 (CD), £8.99 (download)

■ *The British Invasion* [Second Doctor] by Ian Potter. Big Finish, £2.99 (download)

■ *Torchwood: The Dying Room* by Lizzie Hopley. Big Finish, £9.99 (CD), £7.99 (download)

THURSDAY 3 AUGUST

■ *The Web of Fear* [Second Doctor] by Terrance Dicks. BBC Audio, £20 (CD)

SEPTEMBER RELEASES

■ *The Silurian Candidate* [Seventh Doctor] by Matthew J Elliott. Big Finish, £14.99 (CD), £12.99 (download)

■ *The Night Witches* [Second Doctor] by Roland Moore. Big Finish, £14.99 (CD), £10.99 (download)

■ *Time in Office* [Fifth Doctor] by Eddie Robson. Big Finish, £14.99 (CD), £12.99 (download)

■ *The Thief Who Stole Time* [Fourth Doctor] by Marc Platt. Big Finish, £10.99 (CD), £18.99 (download)

■ *A Heart on Both Sides* [Eighth Doctor] by Rob Nisbet. Big Finish, £2.99 (download)

■ *Doctor Who: The New Adventures of Bernice Summerfield* by Guy Adams & James Goss. Big Finish, £23 (CD), £20 (download)

THURSDAY 7 SEPTEMBER

■ *Survival* [Seventh Doctor] by Rona Munro. BBC Audio, £20 (CD)

MAGAZINES

THURSDAY 10 AUGUST

■ *DWM Special Edition 47: Referencing the Doctor* Panini, £5.99

THURSDAY 24 AUGUST

■ *DWM 516* Panini, £5.99

AUDIO DRAMA

BIG FINISH RRP £28 (CD), £25 (download)
RELEASED AUGUST

Torchwood: Aliens Among Us – Part 1

Jack Harkness, Gwen Cooper, and Rhys Williams have returned to Cardiff, recovered the Hub, and restarted *Torchwood*! Made with input from creator Russell T Davies, *Aliens Among Us* is being treated as *Torchwood*'s official fifth series.

"He's firm that we're carrying it on," explains producer James Goss. "He's the one who has all the outrageous ideas that we'd never dare suggest. I asked him if he'd write the first episode, and he said no, but he was also dying to know what we were doing. We sent him a few suggestions and ideas, and he was enthusiastic, encouraging, and incredibly effective at saying, 'Well, no, but how about...?'"

Part 1 contains the first four of the season's 12 episodes. "Like *Miracle Day* [2011], *Aliens Among Us* creates an overall situation, and then tells episodic stories exploring it," James says. "In this case: what if Cardiff had

been invaded – a subtle invasion that changes the world?"

Written by James, season premiere *Changes Everything* introduces three new regulars. Jonny Green plays Tyler Steele, a disgraced journalist who crosses paths with *Torchwood*, while Alexandria Riley and Paul Clayton are new *Torchwood* operatives: the mysterious Ng, and civil servant Mr Colchester.

WRITTEN BY James Goss,
Juno Dawson, AK Benedict

STARRING

John Barrowman... Captain Jack
Eve Myles..... Gwen Cooper
Kai Owen..... Rhys Williams
Tom Price..... Andy Davidson
Jonny Green..... Tyler Steele
Alexandria Riley..... Ng
Paul Clayton..... Mr Colchester

"Colchester is the most efficient person *Torchwood* has ever employed," says James, "and *Torchwood* needs him desperately. Cardiff, has been enjoying an economic boom.

Property prices are through the roof. But who are the mysterious people who own all those luxury flats? And if things are going so well, why is there so much unemployment and homelessness? Against that background, there are terrorist attacks against the migrant community. *Torchwood* realises that these are a diversion, distracting

everyone from noticing that an entirely different kind of migrant has control of the city."

A hen night goes wrong in James' *Aliens & Sex & Chips & Gravy*, which also brings back Andy Davidson and Mary Cooper (Sharon Morgan), while Juno Dawson's *Orr* introduces another newbie: shapeshifting alien Orr (Samantha Béart).

"Continuing *Torchwood* is quite a responsibility," acknowledges AK Benedict, writer of the fourth episode, *Superiority Complex*. "It's a scary thing to write for something so loved and adored. But that's where the fun comes as well – that this is new territory. And that's where Big Finish does some brilliant things." **DAN TOSTEVIN**



THE DWM SEASON SURVEY 2017



It's that time of year when we ask you to give us your votes for the latest series of *Doctor Who*. This year, we have 12 individual stories for you to express an opinion on, so put on your thinking caps. As ever, please fill in each category as instructed – but you're free to leave blank any sections which you don't have any particular thoughts about.

Photocopies of the form are acceptable, as are scans of the completed form attached to an email. Send those to dwm@panini.co.uk with 'DWM Season Survey 2017' as the

subject line. If you prefer to send your entry by post, send it to:

DWM Season Survey 2017 Doctor Who Magazine

Panini UK Ltd
Brockbourne House
77 Mount Ephraim
Tunbridge Wells, Kent, TN4 8BS

Five random entries drawn after the closing date will receive a year's subscription to **DWM**, so make sure you get your entries to us by Friday 29 September 2017. Happy voting!

FAVOURITE STORY

Please give a mark out of 10 to each of the following stories, with 10 meaning 'Amazing!' and 1 meaning 'Awful!' However, please make sure you DON'T simply rank the stories in order of preference and DON'T fill the boxes with ticks or crosses. You can give the same mark to as many stories as you wish, so if you want to give every story 10, that's fine!

- ☐ *The Return of Doctor Mysterio*
- ☐ *The Pilot*
- ☐ *Smile*
- ☐ *Thin Ice*
- ☐ *Knock Knock*
- ☐ *Oxygen*
- ☐ *Extremis*
- ☐ *The Pyramid at the End of the World*
- ☐ *The Lie of the Land*
- ☐ *Empress of Mars*
- ☐ *The Eaters of Light*
- ☐ *World Enough and Time/The Doctor Falls*

BEST WRITER

Nominate your favourite writer, based only on the episodes written for this most recent series. Choose from the following: **Steven Moffat** (*The Return of Doctor Mysterio*, *The Pilot*, *Extremis*, *The Pyramid at the End of the World*, *World Enough and Time/The Doctor Falls*); **Frank Cottrell-Boyce** (*Smile*); **Sarah Dollard** (*Thin Ice*); **Mike Bartlett** (*Knock Knock*); **Jamie Mathieson** (*Oxygen*); **Peter Harness** (*The Pyramid at the End of the World*); **Toby Whithouse** (*The Lie of the Land*); **Mark Gatiss** (*Empress of Mars*); **Rona Munro** (*The Eaters of Light*).

BEST DIRECTOR

Nominate your favourite director, based only on their work for the recent series. Choose from the following: **Ed Bazalgette** (*The Return of Doctor*

Mysterio); **Lawrence Gough** (*The Pilot*, *Smile*); **Bill Anderson** (*Thin Ice*, *Knock Knock*); **Charles Palmer** (*Oxygen*, *The Eaters of Light*); **Daniel Nettheim** (*Extremis*, *The Pyramid at the End of the World*); **Wayne Yip** (*The Lie of the Land*, *Empress of Mars*); **Rachel Talalay** (*World Enough and Time/The Doctor Falls*).

BEST MALE GUEST STAR



Nominations include: **Justin Chatwin** (*Grant/The Ghost*); **Aleksandar Jovanic** (*Dr Sim*); **Tomiwa Edun** (*Mr Brock*); **Ralf Little** (*Steadfast*); **Nicholas Burns** (*Sutcliffe*); **Peter Singh** (*Pie Man*); **David Suchet** (*the Landlord*); **Colin Ryan** (*Harry*); **Ben Presley** (*Paul*); **Kieran Bew** (*Ivan*); **Justin Salinger** (*Tasker*); **Peter Caulfield** (*Dahh-Ren*); **Corrado Invernizzi** (*Cardinal Angelo*); **Joseph Long** (*the Pope*); **Ivanno Jeremiah** (*Rafando*); **Togo Igawa** (*Secretary General*); **Nigel Hastings** (*Commander*); **Eben Young** (*Col Don Brabbit*); **Tony Gardner** (*Douglas*); **Stewart Wright** (*Alan*); **Solomon Israel** (*Richard*); **Anthony Calf** (*Godsacre*); **Ferdinand Kingsley** (*Catchlove*); **Richard Ashton** (*Friday*); **Ian Beattie** (*Jackdaw*); **Daniel Kerr** (*Ban*); **Brian Vernel** (*Lucius*); **Rohan Nedd** (*Simon*); **Ben Hunter** (*Thracius*); **Sam Adewunmi** (*Vitus*); **Billy Matthews** (*Cornelius*); **Aaron Phagura** (*Marcus*); **John Simm** (*the Master*); **Oliver Lansley** (*Jorj*); **Paul Brightwell** (*Surgeon*).

- 1 _____
- 2 _____
- 3 _____

BEST FEMALE GUEST STAR



Nominations include: **Charity Wakefield** (*Lucy*); **Jennifer Hennessy** (*Moirra*); **Stephanie Hyam** (*Heather*); **Mina Anwar** (*Goodthing*); **Mariah Gale** (*Eliza*); **Mandeep Dhillon** (*Shireen*); **Alice Hewkin** (*Felicity*); **Mimi Ndiweni** (*Abby*); **Katie Brayben** (*Ellie*); **Michelle Gomez** (*Missy*); **Ronke Adekoluejo** (*Penny*); **Rachel Denning** (*Erica*); **Daphne Cheung** (*Xiaolian*); **Adele Lynch** (*Iraxxa*); **Rebecca Benson** (*Kar*); **Alison Lintott** (*Nurse*); **Samantha Spiro** (*Hazran*); **Briana Shann** (*Alit*).

- 1 _____
- 2 _____
- 3 _____

FAVOURITE VILLAIN

Nominate your favourite villain from this series. Choose from *Dr Sim*, *Lord Sutcliffe*, *the Landlord*, *Catchlove*, *Iraxxa*, *the Master/Missy*.

FAVOURITE MONSTER



Nominate your favourite monster from this series. Choose from: the Shoal of the Winter Harmony; the puddle; the EmojiBots/Vardy; the sea serpent; the corpses in spacesuits; the Monks; the Ice Warriors; the light-eating locusts; the Cybermen.

FAVOURITE EFFECTS

What were your favourite effects sequences (which could be physical effects, prosthetics or CGI etc) from any of the episodes from this season?

- 1 _____
- 2 _____
- 3 _____

FAVOURITE MUSIC

Which story featured your favourite incidental music score from Murray Gold? Choose your top three.

- 1 _____
- 2 _____
- 3 _____

FAVOURITE SET DESIGN

What was the most impressive set from this series? Choose your top three.

- 1 _____
- 2 _____
- 3 _____

Name _____

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THE PARTING OF THE WAYS...

After 129 issues in charge, **TOM SPILSBURY** remembers when the editor of **DWM** was him...

It's a funny thing, time. Apparently, I've been the editor of **DWM** for ten years. It doesn't really seem quite that long. And yet... I'm not really sure if I can remember my life before this. There was this strange sort of mist... and then I found myself here. What can it all mean? Perhaps I've spent a decade at the bottom of a spaceship, but for everyone else mere moments have passed. That might make sense. I wonder...

Anyway, I couldn't go without saying my thanks! Even though **DWM** is made by a fairly small team, the number of people on whom the mag depends is vast. There's a lot of names to squeeze in, so please forgive the following looking a bit like a staff list for the Happiness Patrol. (In many ways, I suppose that's just what it is.) So will the following wonderful people please stand up and take a bow...

Thank you to all my writers – notably Ben C, Alan B, Jonny M, Jason A, Graham K-W, Gary G, Nick P, Matt A, David B, Dominic M, Dan T, Martin R, Simon G, Peter G, Jac R, Paul K, Steve L, Ian F, Matt M, Davy D, Paul L, Toby H, Ed S, the Watcher, and everyone else who's written anything for me. Moving on to the artists – **DWM** is lucky to have such brilliantly creative people on tap, so please give a round of applause to Martin G, Mike C, David R, James O, John R, Dan M, Roger L, Rob D, Adrian S, Staz J, Jamie L, Lew S, Ben M and Ben W. Writers and artists – you are all utterly brilliant, and frankly I feel insanely jealous of your talents.

Here at Panini, thanks to all the backstage folk – in particular Mark I and Jez M for making sure the mag always gets printed; and the bosses, Mike R and Alan O'K, who have always shown enormous faith in me and my ideas. It's hugely appreciated.

Over at Big Finish, I can't begin to show my gratitude to Nick B, David R, Jason H-E, Ian A and the whole gang; while at BBC Wales and BBC Worldwide, there have been a ridiculous number of people who have gone above and beyond to help make the mag be that little bit better, so massive thanks to Julie G, Phil C, Andy P, Susie L, Piers W, Beth W, Caro S, Marcus W, Brian M, Tracie S, Nikki W, Peter B, Lindsey A, Derek R, Gary R, Edward R, Scott H, Sandra C, Gillane S, Matt N, Dave T, Kate B, Mandy T, Cat Y, Christine M-T and many more – apologies for not mentioning everyone by name.

Then there's all the TV show's writers, directors and other contributors. There are far too many to mention them all, but I'd particularly like to salute Terrance D, Philip H, Andrew S, Christopher H B, Eric S, Graeme H, Andrew C, Ben A, Marc P, Rona M, Euros L, Mark G, Rob S, Paul C, James H, Toby W, James S, Tom M, Matt J, Matthew G, Gareth R, Helen R, Chris C, James M, Keith T, Douglas M, Stephen G, Phil F, Toby H, Stephen T, Neil G, Richard S, Neil C, Jamie P, Peter H, Jamie M, Paul W, Frank C-B, Rachel T, Cath T, Sarah D and Mike B, for always finding time for us.

And then there's the Doctor himself, of course! Wonderful fellows, all of him! Peter D, Colin, Sylvester and Paul; thank you for the many, many interviews you've given, and for always flying the flag. Christopher Eccleston: we'd love to have seen more of you, but thank you for always being a gent. David, Matt and Peter C – thank you, thank you, thank you for always welcoming **DWM** into the



ILLUSTRATION BY **BEN MORRIS**

TARDIS with you over these past ten years. You've always made me and the team feel like honoured guests. Thanks also, for always giving up your time to answer our questions, rather than – I dunno – learning your lines or eating your lunch.

Thanks, also, to *my* Doctor, the one I grew up with: Mr Tom Baker. Let me tell you this. Tom is utterly devoted to **DWM**. He launched the mag way back in 1979, of course, and during my time as editor, he has gone out of his way to help us. I will treasure every email he has sent me. My favourite, I think, was from the summer of 2012, when he had to decline an invitation to a party celebrating the 450th issue: 'Dear Tom. So sorry to say no, but the 100 metres training schedule must come first. I'm aching a bit, but remain hopeful for a place.' Thank you, Tom, for saving up all your very best tall stories for your interviews during my editorship.

A big wave also to all the Doctor's companions – we must have interviewed every single one of you over the past decade – so sending hugs to Carole Ann, William, Maureen, Peter, Jean, Jackie, Anneke, Frazer, Deborah, Wendy, Katy, John L (the First), Richard, Louise, John L (the Second), Lalla, Matthew, Sarah, Janet, Mark, Nicola, Bonnie, Sophie, Daphne, Yee Jee, Billie, John B, Noel, Camille, Bruno, Freema, Catherine, Bernard, Karen, Arthur, Alex, Jenna, Dan, Neve, Catrin, Sam, Michelle, Matt and Pearl. You have all been absolutely marvellous. Thank you for being loyal companions to **DWM** too. Also, fond love to Nick, Lis, Caroline and Mary, who always went out of their way to help the mag whenever they could, and are very much missed by us all.

I'm running short of space now, but I want to pick out a few more very special people. So please applaud Emily Cook, the youngest and most eager member of our team, who has such a bright future ahead of her; *Complete History* editors John Ainsworth and Mark Wright, who have always been quick to help out on **DWM** whenever needed; former art editors Stuart Manning, Peri Godbold and Paul Vyse, who made

the pages look so beautiful and immaculate; Andrew Pixley, the Great Archivist, for phoning up every single week, for being so kind and helpful, and for knowing *everything*; Sim Hearn for looking after the Specials; Scott Gray, for being the most amazing comics editor in the world, and for taking care of 12 pages every single issue; and my predecessor, Clayton Hickman, who took me under his wing way back in 2003. It was an honour to serve with you.

Russell T Davies and Steven Moffat both deserve their places in the *Doctor Who* Hall of Fame for hundreds of reasons, of course, but frankly they should both get free entry simply for standing guard over **DWM** as if their lives depended on it. Seriously, you cannot even *begin* to know the number of ways in which these two men have helped us, and fought our corner, over and over and over again. Thank you, both, from the bottom of my heart. Without your input, **DWM** wouldn't even still be here. I'm proud to count you as two of my very dearest friends, and I will never forget your wisdom, your advice, and your generosity – especially in turning a blind eye on those occasions when we said something rude or cheeky about the show. No any other licensed magazine has *ever* been so lucky, and that's because you love **DWM** – and value its independence – as much as we all do.

Last, but not least, a standing ovation for Peter Ware and Richard Atkinson. I can't separate these two fine gentlemen in my affections. They have been with me every step of the way. In many ways, they have been the co-editors of **DWM** for the past decade, and so I'm giving them that credit now, in gratitude for their talent, their dedication and their kindness. Thank you both for always being there for me, thank you for being the absolute best, and thank you for giving me a hug when I needed one.

And that's just about it. Apart from thanking you, dear reader. My only ambition, really, has been to make a nice magazine that people will like. Well, I hope you thought it was a nice magazine, and I hope you liked it. Thank you, for the happiest times, and the happiest places.

Tom

Watcha!

The page that does what it does because it's right, because it's decent, and above all, it's kind.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#84

THE STRANGERS' TROPHY

You will recall that 1967's pleasingly peculiar four-parter *The Macra Terror* finds the Doctor and his friends unmasking a bunch of supersized gas-guzzling crabs who, for reasons which are less than entirely clear, have decided to run a human colony along the lines of a Butlin's holiday camp. With the crab infestation duly eradicated, the *Hi-De-Hi* vibe shows no sign of winding up: as the majorettes begin twirling their sticks in celebration, the Pilot of the colony grandly announces that, as a mark of gratitude to the Doctor and his friends, "A dance festival will be held every year in their memory, and the winners will be awarded the Strangers' Trophy!"

Yes, that's right. Somewhere out in space and time, there's a planet that honours the Doctor with an annual dance festival. Among the many tributes to our hero's crusade against evil, this is perhaps the most glorious.

Mind you, it's a crowded field. More recently we've seen the TARDIS immortalised on a standing stone, in a stained glass window, and in a van Gogh painting. Set the controls for first-century Rome and you'll find the Doctor and Donna enshrined as household gods by the grateful Caecilii. And let's not forget the inhabitants of the planet Karfel – all 500 of them – who elected to commemorate the Third Doctor's visit by commissioning a portrait which, in accordance with ancient Karfelon tradition, was painted from memory by a forgetful man in a blindfold.

If the final scene of *The Web Planet* is anything to go by, they don't stint with their tributes on the planet Vortis either. "Their deeds shall be sung in the temples of light," vows the old Menoptra Prapillus. "Pictos shall remind us of the time as it circles Vortis. Every time it points to the Needle of the Kings, as it does now, then we shall weave songs to praise the Gods of Light, and thank them that they sent the Earth people to save us from the Animus." So a bit like the dance festival, then. Only with woven songs.

Tom Baker once remarked that he always wanted to make a story in which the Doctor left a planet so smitten with gratitude that the entire population took to wearing long scarves and eating jelly babies in emulation of their saviour – and in fact, this is precisely what happens in the final frame of *City of the Damned*, a comic strip from this magazine's earliest days. Then again, the Doctor's influence hasn't always been so benign: look no further than *The Face of Evil*, in which our hero returns to a planet he visited centuries earlier, to discover his own face carved Rushmore-style on a mountainside as a demonic totem by the descendants of the

colonists he once tried to help, who have since endured generations of barbarism, superstition, conflict and death. Whoops. Well, we all make mistakes.

Generally, the news is better: the Doctor is greeted as an honoured friend on his return trips to Draconia, Peladon and Logopolis (admittedly the latter's inhabitants have limited time to thank him for coming back, but let's move on). When he meets the Thals in *Planet of the Daleks*, the Doctor learns that his original visit to Skaro has passed into the realms of folklore, and that his name is revered alongside those of Susan, Ian and Barbara. In fact, the Thals even immortalised the legend by making a film, which later fell through a wormhole to Earth – unfortunately they had to use guesswork when it came to the Doctor's origins and what the inside of the TARDIS looked like, so they got those bits slightly wrong. They also made Ian Chesterton look a bit of a twerp; I detect the hand of jealous Barbara-fancier Ganatus in that.

Whatever silly form it might take, it's right and proper to pay tribute when a hero does good and departs. Which brings me to the point of all this nonsense. Tom Spilsbury is, by a very long chalk, the longest-serving editor that this magazine has ever had. In his decade at the helm of *DWM*, Tom has burned more midnight oil, fought more battles, sacrificed more weekends and holidays, and spread more love and passion for *Doctor Who* in all its wonderful forms, than you or I can even begin to imagine. Working with Tom has been a pleasure and a privilege. Every time the calendar points to the month of July, as it does now, we shall weave songs to praise the Lords of Time, and thank them that they sent Tom Spilsbury to edit *DWM*. And we might even hold a dance festival too.

IN A NUTSHELL: Thank you, Tom. Happy times and places.



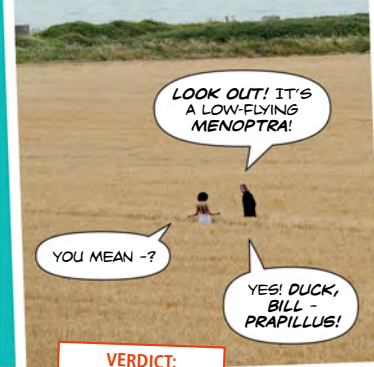
The TARDIS. By van Gogh.

TOP TEN POEMS

- ▲ THE HUNTING OF THE QUARK ▲
- ▼ THE BALLAD OF HEDIN GAOL ▼
- ▲ SOLICITOR GREY'S ELEGY ▲
- ▲ THE RIME OF THE ANCIENT MARINUS ▲
- ▲ THE LADY OF SHOLAKH ▲
- ▼ OZYMONDAS ▼
- ▼ THE KANG WITH THE LUMINOUS NOSE ▼
- ▲ THE LAKE ISLE OF INNES LLOYD ▲
- ▲ THE RUBAIYAT OF OMAR KANDYMAN ▲
- ▼ DULKIS ET DALEKANUM EST ▼

WHAT A LOAD OF RUBEISH

The astigmatic astrophysicist examines the worst jokes in the universe.



VERDICT:
"Sorry, can't see it."

THE Six Faces OF DELUSION

They're a colourful lot, these *DWM* editors. Which five of the following exclusives are reliable, and which one is a misprint?



Answer revealed at the bottom of the page.

1 Alan McKenzie (*DWM* editor 1981-85) is the nephew of actress Mitzi McKenzie, who played Nancy in *The Green Death*.

2 In 1979, the mother of Alan Barnes (1998-2001) supplied the wallpaper used in Scarlioni's château in *City of Death*.

3 In 1981, Gary Russell (1992-95) auditioned unsuccessfully for the role of Brendan in *K9 and Company*.

4 In 1986, a nine-year-old Clayton Hickman (2002-07) appeared in the BBC's first-ever edition of *The Really Wild Show*, being shown a spider by presenter Terry Nutkins.

5 In 1989, Gary Gillatt (1995-2000) was head boy at the same school in Blackpool where, some 15 years later, Jenna Coleman was head girl.

6 In 1995, a teenage Tom Spilsbury (2007-17) had a letter published in *DWM* saying that he actually preferred *Star Trek* to *Doctor Who*.

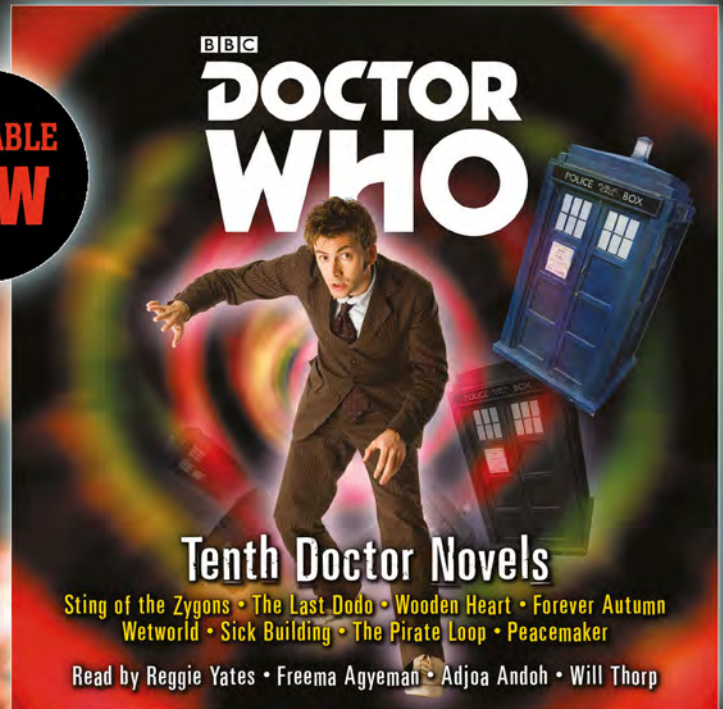
COMPANION DEPARTURES CHECKLIST

	Goes home	Falls in love	Settles down in a new time and place	Stays in a parallel universe to fight injustice, then later goes to Gallifrey, possibly	Dies horribly	Dies horribly, before or after being turned into a Cyberman, an Auton, or a Dalek
1960s	///					
1970s						
1980s						
1990s						
2000s						
2010s						

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